

Wm
H. Wm }
Chartham 1817

B



3
PALMA

RB07/55/025

162359-1001

Sei Ariè . B. Palma . op. 1.

Six Italian Songs Ph. " "

Sei Ariè. Ph. " " 3. 1749

Sei Ariè. Ph. " " 4. 1752

Six Duettos. Cocchi op. 2

Fifteen Duettos "

Sei Ariè Manfredini. 1752

Sei Antifone. Darsanti. op. 5. list of Subscribers:

Filippo

= Phil-



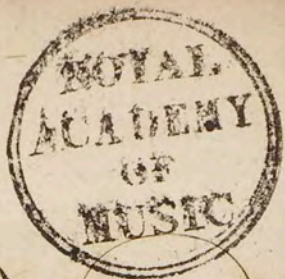
Rebacked, reheadbanded, new label (Ann), 1994

1007
Chas



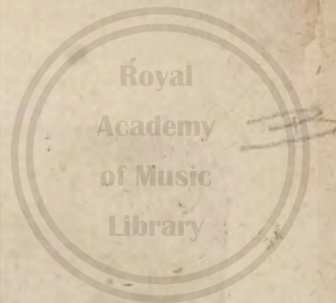
[Faint, mirrored text from the reverse side of the page, likely bleed-through. The text is mostly illegible but appears to be a list or index.]

u



XX(162362..)

5



Sei Arie
con
I S T R O M E N T I
COMPOSTE DAL
Signore Bernardo Palma
Opera Prima.

LONDON Printed for *John Johnson* at the Harp and Crown in Cheapfide,
of whom may be had,

- 18 Italian Songs by Sig^r Fillippo Palma in 3 Books, each - 0=5=0
6 Italian Songs by Sig^r Vincenzo Ciampi - - - - - 0=6=0

Re
Ch





[Faint, mostly illegible handwritten text, likely musical notation or a manuscript, covering the majority of the page.]

Aria I.

*Allegro**Il Tenore col Basso*

Pia

hr

Son qual nocchier che

Pia

The musical score consists of two systems of staves. The first system has four staves: two vocal staves (Tenor and Bass) and two piano accompaniment staves. The second system also has four staves, continuing the vocal and piano parts. The lyrics are written below the vocal staves. The tempo is marked 'Allegro' and the instrumentation is 'Il Tenore col Basso'. The key signature is one sharp (F#) and the time signature is common time (C). The score is handwritten on aged paper.



For. Pia. For. Pia.

vede *avvicinarsi il lido* *a quasi interra il piede e paventando va a quasi interra il*

For. Pia. For. Pia.

This system contains the first two systems of musical notation. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line includes dynamic markings: "For." (Forzando) and "Pia." (Piano). The lyrics are written below the vocal line.

piede e paventando va *avvicinarsi il lido* *a quasi interra il*

For. Pia.

This system contains the third and fourth systems of musical notation. It continues the vocal and piano parts from the previous system. The lyrics are written below the vocal line. The piano part includes a "For." marking.

4

Pia. For.

Pia. For.

pie de e paventando va e paventando va e paventando va

For.

Pia. For. Pia. For.

Pia. For. Pia. For.

Son qual Nocchier che vede avuicinarsi il li-do.

Pia. For. Pia. For.

Pia For Pia

Pia For Pia

Son qual Nocchier che vede *avvicinarsi il lido a quasi interra il piede e paventando va'*

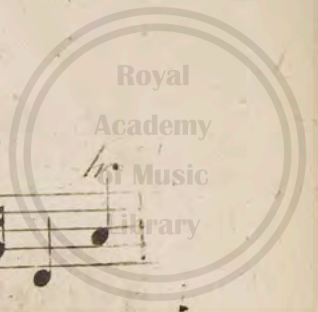
Pia For. Pia.

For. Pia.

For Pia.

avvicinarsi il lido *a quasi interra il piede e paventando va' e paventando*

For. Pia.



6

For. Pia.

For. Pia.

và e paventando. và a quasi interra il piede e paventando e paventando

For. Pia.

Detailed description: This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The tempo markings "For." and "Pia." are placed above and below the staves. The lyrics are written in italics.

For.

For.

và e paventando và

For.

Detailed description: This system contains the next three staves of the musical score. It continues the vocal and piano parts from the previous system. The tempo marking "For." is repeated. The lyrics "và e paventando và" are written in italics.

Pia.

Pia.

Largo

Un nuvoletto solo che un poco il sol gli asconde un

Pia.

D. C.

venticello un onda tutto tremar tutto tremar lo fa un venticello un onda tutto tremar tutto tremar lo fa

Aria II

*Allegretto**Il Tenore col Basso*

The musical score for Aria II is written for voice (Tenor and Bass) and piano. It consists of two systems of staves. The first system has four staves: two for the vocal parts (Tenor and Bass) and two for the piano accompaniment. The second system also has four staves, with the vocal parts and piano accompaniment. The tempo is marked *Allegretto*. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are written below the vocal staves.

Pia *For.* *Pia* *For.*

Un volto amabile pietà mi chiese e il cor maccese così d'amor Un volto amabile

Pia *For*

Pia For. Pia. For

Pia For. Pia. For

Pietà mi chiese e il cor maccese così d'amor

Pia For. Pia. For

P.^o for Pia. For.

P.^o Pia. For.

un volto amabile pietà mi chiese e il cor maccese così d'amor Un volto amabile

Pia. For.



10

Pia. For. Pia. For

Pia. For. Pia. For

pietà mi chiese e il cormaccese e il cormaccese così d'amor

Pia For Pia For

Pia D.C.

Largo

Al dolce in canto d'imbelle pianto non può resistere questo mio cor. D.C.

Pia

Aria II

Aria III

*Amoroso**Pia**Pia**Se ti fai d'amor Sequace perderai del cor la**Pia*

pa-ce perderai la li-ber-tà . perde-rai del cor la pa-ce perde-rai la liber-tà perde-

For. For. For.

rai del cor la pa-ce perde-rai la liber-tà

For.

Pia For.

Seti fai d'amor sequace perderai del cor la pace perderai la liberta'

Pia For.

Pia For Pia

Pia For Pia

Seti fai d'amor Sequace perderai del cor la pace perderai la

Pia For Pia

Handwritten musical score on page 14, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. The piano part consists of two staves, and the vocal part consists of two staves. The lyrics are in Italian. The score is marked with 'For.' (Forzando) and 'Pia.' (Pianissimo) dynamics. The lyrics are: *liber-tà perderai del cor la pace* and *Se ti fai d'amor sequace perderai del* on the first line, and *cor la pace perderai la libertà perderai del cor la pace perderai la libertà* on the second line. The score is marked with 'For.' and 'Pia.' dynamics. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal part features a melodic line with some grace notes. The score is written in a clear, elegant hand.

For. Pia.

liber-tà perderai del cor la pace *Se ti fai d'amor sequace perderai del*

For. f Pia.

For.

For.

For.

cor la pace perderai la libertà perderai del cor la pace perderai la libertà

For.

Mal sicura e quella scorta

D.C.

che la vend'al Ciglio porta che di noi non ha pietà

16

Aria IV

Affettuoso

Pia

Pia

Se giura d'esser fido

Pia.

ogn'amator delira Se piange e se sospira mendace ha il labro e il cor menda - ce ha il labro e il cor menda -



For Pia. For Pia.

ce ha il labro e il cor *Se giura d'esser fido ogn'amator delira Se pian*

For Pia

For For

ge e se sospi - ra menda - ce ha il labro il cor menda - ce ha il labro e il cor.

For



18

Pia.

Largo

Passo l'età felice ed or lo so per prova più fede non si trova e un no - me vano Amor Pas-

so l'età felice ed or lo so per prova più fede non si trova e un no - - - me vano amor.

D. C.

Aria V

Aria V

Allegretto



Pia

Pia

Voi Donzelle che vedete qual mi re-ca amore affanno imparate del tiranno à fuggir la

Pia



crudeltà la crudeltà qual mi re-ca amore affanno imparate - del tiranno à fuggir la cru del-

tà à fuggir = la crudel-tà à fuggir = la crudel-tà

For. Pia. For. Pia. For.

For. Pia For For.

For Pia For Pia. For

Voi Donzelle che vedete qual mi re-ca a-more affanno imparate del tiranno à fug-

gir la crudeltà voi donzelle che vedete qual mi re-ca amore affanno imparate del tiranno

22

For Pia For Pia For Pia

à fuggir la crudeltà à fuggir = la cru - deltà à fuggir - la crudeltà à fuggir la crudeltà

For Pia For Pia

For Pia For Pia

ta

Ei piacer promette e pace poi ne cinge

For. Pia.

di catene e sperar non ci conviene di tornare in libertà in liber-tà e sperar non ci conviene

di tornare in libertà e sperar non ci conviene di - tornare in libertà.

Da Capo

Aria VI

Largo assai

Pia. Pia. Pia.

Prima ch'io chiuda il Ciglio deh per pietade almeno deh

For. For. For.

per pietade almeno Abbi del mio periglio pieto - - sa l'alma pie-to - sa l'alma

Pia

Pia

Prima ch'io chiuda il ciglio deh per pietade almeno Ab - bi del mio periglio pieto - - - sa

Pia

For.

For.

l'alma pieto - - - sa l'alma Prima ch'io chiuda il ciglio deh per pietade almeno abbi del mio periglio pie - - -

For

For

For

Presto

to - sa l'alma pie - to - sa l'alma pie - to - sa l'alma

Quel dispietato sdegno del

For

Presto

Da Capo

mio viver il sdegno mi priva e per che mai perche perder deggio del cor la pace.



Six Italian Songs
With their Accompaniments
Set to Musick by

Sig.^r Philippo Palma

Dedicated to

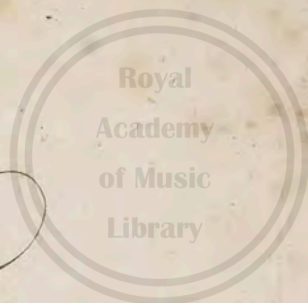
GEORGE PITT ESQ.^R

London Printed for the Author, & sold by J. Johnson at the Harp & Crown facing Bow Church in Cheapside.

Royal
Academy
of Music
Library

*In poter
piccole fatiche
dell' istessa
maraviglia
a parte a parte
quindi fu, a
mandare, per
ad acquista
si degni de
di dichiara*

Ill.^{mo} e Colend.^{mo} Signore



Tre potentissime ragioni mi han mosso a consegnare a V. S. Ill.^{ma} queste mie piccole fatiche: Il vostro munito merito: Il mio sommo debbito e l'alto vantaggio dell'istessa composizione Chi non sà, che quei chiari illustri pregi, de' quali così a marauiglia adorno ne andate, o' tutti universalmente si risguardino, o ciascheduno a parte a parte si esamini, vi han reso degno. subbietto d'ogni più riverente ossequio! quindi fù, che al vostro valevolissimo patrocinio si dovette da me queste fatiche racco-
mandare, perche del vostro onoratissimo Nome fregiata, fasto, e splendore avesse avuto ad acquistare. Rimane ora, che V. S. Ill.^{ma} usando gli atti della sua inñata bontà, si degni di gentilmente accettarla, e permettere insieme, che io mi arroghi l'onore di dichiararmi mentre vivo.

Di V. S. Ill.^{ma}

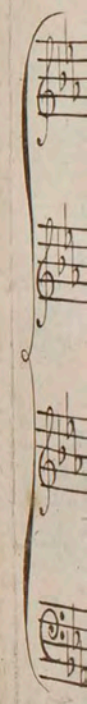
Umilis.^{mo} e Dev.^{mo} Scriv.^{re} Ossequios.^{mo}
Filippo Palma



Aria

I

Viole
cel Bag



Infelice Sventu-rato abbastanza il Ciel mi fa Per pietà bell' Idol.

mio non mi dir ch'io sono ingrato Infe-lice Sventu-rato abbastanza il Ciel mi fa

Handwritten musical score for "L'infelice sven-turato" by G. Rossini. The score is written on ten staves, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The lyrics are in Italian: "Per pietà bell' idol mio non mi dir ch'io sono in-grato Infelice sven-turato ab-bastanza il ciel mi fa-". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Infe =

lice sventurato abbastanza il ciel mi fa Infelice sventurato abbastanza il Ciel mi

6

pia.

Se fe = dele a te son io Se mi Struggo a tuoi bei Lu = mi Sallo amor Lo -

pia. 6 5 - 4 3 6 #6 4 - b5 6 4 2 - 6 5 4 2 - 6 5 #6 b6

- Sanno i Numi è il mio cor ed il tuo Lo sa Da Capo

7 6 5 9 8 - 7 6 5 3 #2 - 6 4 5 4 #3



Aria
II

First system of musical notation for the Aria II. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature, with the word "Unis" written above it. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature, with the tempo marking "And.^{te} moderato" written below it. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 3/8 time signature, with various fingerings (6, 5, 6#6, 4, 5, 6, 6, 7, 6, 7, 6, 6, 5, 3, 6, 6, 6, 7, 5, 3) written above the notes.

Second system of musical notation for the Aria II. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature, with the word "pia." written below it. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature, with the word "pia." written below it. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature, with the lyrics "Sceglie fra mille un core in lui formarsi il nido in lui formarsi il nido e poi trovarlo tro." written below it. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 3/8 time signature, with various fingerings (6, 5, 6#6, 4, 5, 6, 7, 4, 3, 6, 5, 4, 3, 7, 6, 5, 6) written below the notes.

8

for

Col. Baj.

varlo infido e troppo gran do-lor

e troppo troppo gran dolor

for.

pia.

pia.

Sceglie fra mille un core in lui formarsi il nido

pia.

Col. Baf.

e poi trovarlo infido e troppo gran dolor e troppo troppo gran dolor in lui formarsi for-

= marsi il nido e poi trovarlo tro- varlo infido e troppo troppo gran dolor

Figured bass notation (numbers 1-7) is present throughout the piano accompaniment.

Handwritten musical score for "L'infedel che m'ha tradita" by Giovanni Battista Pergolesi. The score is written on ten staves, with the vocal line in the upper staves and the basso continuo line in the lower staves. The music is in G major and 3/4 time. The lyrics are in Italian. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "for." (forte) and "pia." (piano). The piece concludes with a "D.C." (Da Capo) instruction.



Aria
III

First system of musical notation. It includes a vocal line with a treble clef and a key signature of one sharp (F#), and a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The tempo marking *And.te* is present. The piano part features various fingering numbers (6, 7, 9, 5, 3, 7, 5, 6, 5, 3, 6, 5, 6) and a 7/5 time signature.

Second system of musical notation, continuing the vocal and piano parts. The vocal line includes the lyrics: *Conservati fedele pensa ch'io resto, e peno, e qualche volta almeno ri =*. The piano part continues with the same fingering and time signature markings.

12

hr *hr* *hr*

-cordati di me, e qualche volta almeno ri-corda-ti ricorda-ti di me ricorda -

for.

-ti di me ricorda ti di me.

for.

pia.

pia

Conservati fe-dele pensa ch'io resto e pieno e qualche volta al-meno ricordati di

pia.

me ricor-da-ti ricordati di me e qualche volta almeno Conservati fedele ri-corda-

6 9 3 5 3 5 5 9 8 5 3 6 7 43 6 7 7

14

Handwritten musical score for voice and piano, page 14. The score is in G major (one sharp) and 4/4 time. It features a vocal line with Italian lyrics and a piano accompaniment with dense chordal textures. The lyrics are: *ti di me ricorda-ti di me e qualche volta almeno ri-cordati di me ri-cordati ri-cordati di me e qualche volta almeno ricorda-ti di me ricorda-ti di me ricorda ti-di*

Aria
IVViole col
Basso

Andantino

pia.

pia.

E' pena così barbara sentirsi oh Dio morir! sentirsi oh Dio morir! e non poter mai

Handwritten musical score for a vocal piece, featuring multiple staves with notes, lyrics, and performance markings. The lyrics are in Italian and include the words: *dir morir - mi sento morir mi sento e non poter mai dir mo = rir mo = rir mo =* and *=rir mi sento mo = rir mi sento*. The score includes various musical notations such as notes, rests, and dynamic markings like *for.* and *pia.*. The manuscript is on aged paper with a circular library stamp in the upper right corner.

pena così barbara sentirsi oh Dio morir sentirsi oh Dio morir e non poter mai dir morir mi

pia. 6 6 6 7 4 3 6 7 6 4 3 5 6 7 #6 # 7

Sento sentirsi oh Dio morir morir mo-rir morir mi sento e non poter mai

7 5 # b2 — 6 5 # 5 — #6 #6 6 5 # 6 #6

Handwritten musical score for "Miserere" by Vivaldi. The score is written on ten staves, with the first three staves containing the vocal melody and the remaining seven staves containing the instrumental accompaniment. The lyrics are written in Italian: "dir morir mi sento morir mo = rir morir mo = rir mi sento morir mi sen = to." The score includes various musical notations, including notes, rests, and ornaments. The tempo is marked "Allegro" and the key signature is one sharp (F#). The score is signed "Vivaldi" at the bottom right.

Handwritten musical score on page 20, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Italian. The first system includes the lyrics: *nel Lagnarsi e piangere v'è un ombra di piacer ma struggersi e tacer tut-to tut-*. The second system includes the lyrics: *-to tut-to è tormento — tutto è tormen — to*. The piece concludes with the instruction *Da Capo*. The piano part includes various fingering numbers and accidentals, such as *pia.*, *6*, *#6*, *b3*, *6*, *6*, *b6 5*, *#*, *#*, *4*, *5*, *6*, *5*, *5*. The vocal part includes various note values, rests, and slurs.

nel Lagnarsi e piangere v'è un ombra di piacer ma struggersi e tacer tut-to tut-

pia. 6 #6 *b*3 6 6 *b*6 5 # # 4 5 6 5 5

-to tut-to è tormento — tutto è tormen — to *Da Capo*

#6 6 *b*6 #6 6 #3 6 5 6 4 5 #3

Aria
V

Viola
col Basso

Andante

pia. *for.*

pia.

Andante

pia. *for.*

pia. *for.* *pia.*

Spesso mi sento dir. da vezzosetta bocca Sei

pia. *pia.* *for.* *pia.*

bello grato amabile O caro Gelsomin Spesso mi sento dir da vezzosetta

m^o.for. pia.

m^o.for.

bocca Sei bello grato amabile O — caro Gelso-min O caro caro Gelso —

m^o.for. pia.

for. *pia.*

-min *Spesso mi sento dir mi sento*

for. *pia.*

ten.

dir mi sento dir da vezzosetta bocca Sei bello grato amabile O caro

pia. *m. for.* *pia.*

O caro Gelsomin da vezzosetta bocca Spesso mi sento

pia. 6 6 6 6 7 6 6 5 6 5

m. for. *for.* *pia.*

pia.

dir. Sei caro grato amabile O caro caro Gelsomin

7 6 6 6 6 6 7 6

for.

O caro Gelsomin O caro Gelsomin

for.

pia.

e' Spesso in un Sospir

pia.

m.^o for.

che passa e che mi tocca go — do Sentir ch'in=vidiano gli a =

pia.

= manti il mio Destin il mio Destin. Da Capo

The musical score is written on ten staves. The first four staves are grouped by a brace on the left. The first two staves are treble clef, and the next two are bass clef. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and accidentals. There are also some numerical figures (56, 5, #, 6, 4, #6, #6, #3, b5, 6, b3, #6, #) written below the bass staff. The score ends with a double bar line and a fermata.

Aria

VI

Viola
Col Basso

Andante

The musical score is written for Viola and Col Basso. It consists of two systems of four staves each. The first system includes a vocal line (Aria VI) and a Viola/Col Basso line. The second system continues the instrumental parts. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante'. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings. A 'tr' (trill) marking is present above several notes in the second system. The paper is aged and shows some staining.

Handwritten musical score on page 28, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal line includes the lyrics: *Pri-gioniera abbandonata abban-do-* (first system) and *= nata Pie-tà merto, e non-rigore ah! ah! fai tor-to al tuo-bel core* (second system). The piano accompaniment includes fingerings (e.g., 6 4 5 3, 6 4 5 3, 5 3 7 5 4 3, 6, 4 b3 4 b3 7 4 - b3 -) and dynamic markings (*pia.*). The page is numbered 28 in the top left corner.

disprezzan — — domi così *disprez — zan domi co — sì* *disprez —*

for.

— zan — domi co — sì

for.

pia. *P. For.*

Prigioniera abban - donata *Pietà merto e non rigore* *ah! fai*

pia. *tor-to al tuo bel core disprezza*

Handwritten musical score for a vocal piece, featuring a vocal line and a basso continuo line with figured bass notation. The lyrics are in Italian.

domi co = sì Prigio — niera abbando = nata

Pietà merto e non ri-gore ah! fai torto al tuo bel core ah! fai

The score is written on ten staves. The first five staves are grouped by a brace on the left. The first four staves are treble clef, and the fifth is a bass clef. The next five staves are also grouped by a brace on the left. The first four staves are treble clef, and the fifth is a bass clef. The lyrics are written below the staves.

torto al tuo bel core disprezzan domi co = sì disprezza —

n domi co = sì disprezzan domi co = sì

for.

for.



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into sections by double bar lines. The word *pia.* appears twice, marking specific sections. The lyrics "Non fi- darti della Sorte presso al Trono anch'io son" are written in cursive below the staves.

pia.

Non fi- darti della Sorte presso al Trono anch'io son

pia.

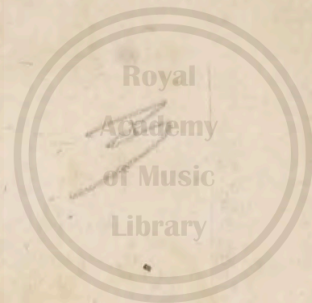
- nata presso al Tro-no anch'io son-nata can cor tu frà le ritorte sos-pirar potre-sti un-

- di sos-pi - rar po - tresti undi sos-pi - rar po - tresti undi

Da Capo

Finis

The musical score is written on ten staves. The first four staves contain the vocal melody and the first system of the figured bass. The next four staves contain the second system of the figured bass and the vocal melody. The final two staves contain the third system of the figured bass and the vocal melody. The lyrics are written in Italian and are in italics. The figured bass is written in numbers and symbols (sharps, flats, and natural signs) below the notes. The score ends with a double bar line and the word 'Finis'.



Sei Arie

con

I S T R O M E N T I

COMPOSTE DAL

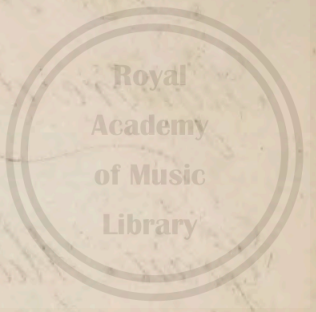
Signore Don Filippo Palma

Opera Terza.

Londra

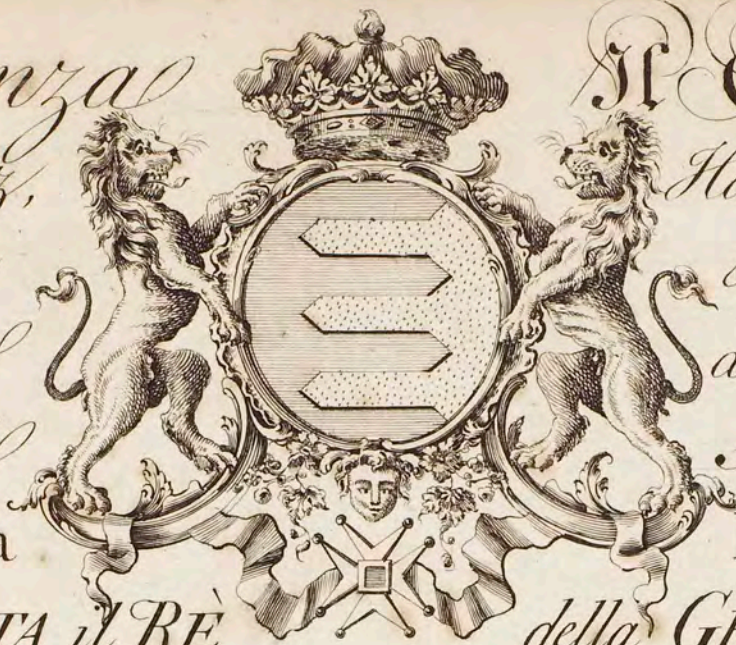
1749

*



[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]

A sua Eccellenza
Signore d'Hohencanimesz,
Diesling
Gran Maestro ereditario
Ciamberrano, Consigliere di
di sua Altezza Serenissima
appresso sua MAJESTA il RE



Il Conte d'Haslang,
Haslangkreuth, Giebing, Groshausen,
& & &
dell'alta e bassa Baviera
Stato e Inviato straordinario
Elettorale di BAVIERA
della GRANDE BRETAGNA.

Excellentissimo Sig.

La magnanima indole di Vostra Eccellenza, il delicato gusto ch'Ella dimostra per la Musica, e la singolare di Lei clemenza con cui si compiace di gradire non solo benignamente l'umile e devota mia servitù, ma di colmarmi ancora generosamente de continue grazie; sono i motivi che mi danno coraggio d'indirizzare a V.E. la presente tenue produzione dei miei scarsi talenti; e mi fanno sperare che secondando Ella il nobilissimo genio del di Lei gentilissimo Animo, si degnierà d'accoglierla favorevolmente, come un contrasegno sincero di quell'ardente desio, che impiegherà sempre lo spirito mio ad indagare le occasioni di fare palese, con qual devotissimo ossequio, con umilissima riverenza, e profonda venerazione godo il vantaggio di gloriosamente protestarmi

Monsignore

di Vostra Eccellenza

Umilissimo Devotissimo Ossequiosissimo Servo

Filippo Palma.





Aria I

Allegro

Handwritten musical score for Aria I, Allegro. The score is written on ten staves. The first two staves are for a vocal line, the third is for a piano accompaniment, and the remaining six staves are for a string quartet. The tempo is marked 'Allegro'. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'Unif.'.

7 Unif.

Col Baffo

Col Baffo

Basta co-si ti

credo co-si ti credo qual mi vorrai son io ma per pietà ti chie do non diman

dar non dimandar perche ma per pie-tà inà per pie-tà lo chi e - do non non non

for

7 Col Basso

dimandar perche non non non dimandar perche

Unif

Unif

Basta così ti credo

qual mi vor-ra-i son i-o ma per pie ta lo chie do non diman

dar non dimandar per che qual mi vor-ai son i-o ma per pietà ma per pietà

ma per pietà to chie- - do non dimandar non dimandar perche non di- mandar per-



Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score is organized into systems, with some staves marked "Unif." (Unison) and "Col Basso" (Cello/Bass).

System 1:

- Staff 1 (Treble clef): Melodic line with various note values and rests.
- Staff 2 (Treble clef): Melodic line, marked "Unif." at the end.
- Staff 3 (Bass clef): Empty staff.

System 2:

- Staff 4 (Treble clef): Melodic line with lyrics: *che perche non dimandar non dimandar perche no no non dimandar non diman- dar per-*
- Staff 5 (Bass clef): Accompanying line.

System 3:

- Staff 6 (Treble clef): Melodic line, marked "Unif." in the middle.
- Staff 7 (Bass clef): Accompanying line, marked "Col Basso" at the end.

System 4:

- Staff 8 (Treble clef): Melodic line, starting with the lyric *- che*.
- Staff 9 (Bass clef): Accompanying line.

Unif.

Unif.

Tanto tanto sul vo- - ler mi - o chi ti do - no' dim -

Aria
2^d
Allegro

Col Baffo

Son le donne in-na-mo-rate per na-tu-ra af-sai ri-trosse Per ros so re ri ser-

Unif.

vate ne pia-ce-ri dell' a-mor per rofsore ri-ser-vate ne piaceri dell'amor ne pia

-ceri dell'amor Son - le donne in na - mo

-rate per natura af-sai ri trose af-sai ri trose Per rossore ri servate ne pia-

-ceri dell'amor Son le donne in na mo-rate per - natura af-

sai ri trose per rossore ri-servate ne piace-ri Dell'a-mor ne pia-ce-ri dell'amor

Unif.

ma'se

L'huom vincer le brama con lu-singhe con sospiri l'or si fin-ge priggio niero

numi e dei Spesso le Chiama e' l'orgo glio l'oro al-te-ro in-gan-na-to

for

serve allor in-gan-na-to serve allor in-gan-nato serve allor

for

Da Capo dal Segno

6 5 6 6 6

6 5 4 3

Aria III

Andante

Col Basso

pia.

Col Basso

La speranza non m'inganna

pia

m'in

[illegible]

Handwritten musical score on page 18, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. The lyrics are in Italian.

First System:

Vocal line: *for*

Piano line: *Cessi or mai di So-spir-ar Cessi or mai di So-spirar*

Second System:

Vocal line: *for*

Piano line: *7 6 7 6 5 4 3 7 6 7 6 5 4 3*

Third System:

Vocal line: *pia*

Piano line: *3 5 6 6 5 7 6 5 4 3 2 1*

Fourth System:

Vocal line: *La Speranza non inganna tro-vi pace il*

Piano line: *3 5 6 6 5 7 6 5 4 3 2 1*

Fifth System:

Vocal line: *La Speranza non inganna tro-vi pace il*

Piano line: *3 5 6 6 5 7 6 5 4 3 2 1*

Sixth System:

Vocal line: *La Speranza non inganna tro-vi pace il*

Piano line: *3 5 6 6 5 7 6 5 4 3 2 1*

mi o dolore e Loppres-so afflit-to Core Ces-si or mai di so-spirar

tro-vi pace il mio dolo-re e Loppres-so af-flit-to Core

Col Baffo

Royal Academy Library

Handwritten musical score on page 20, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part consists of two staves, with the lower staff containing the lyrics: *Cessi or mai di so-spi-rar Cessi or mai di so-spirar Cessi or mai di so spirar*. The piano accompaniment is written for grand piano (treble and bass clefs). The first system includes a *Col Basso* instruction. The second system includes a *for.* instruction. The third system includes a *Col Basso* instruction. The score is marked with various musical notations, including notes, rests, and fingerings. A watermark "Royal Academy Library" is visible in the upper right corner.

Col Basso

Cessi or mai di so-spi-rar Cessi or mai di so-spirar Cessi or mai di so spirar

for.

Col Basso

for.

Allegro

Unif

Unif

Dop po tanti vari affet-ti per me Splendaun di se-re-no che dia fine al mio per-pe

D.C.

D.C.

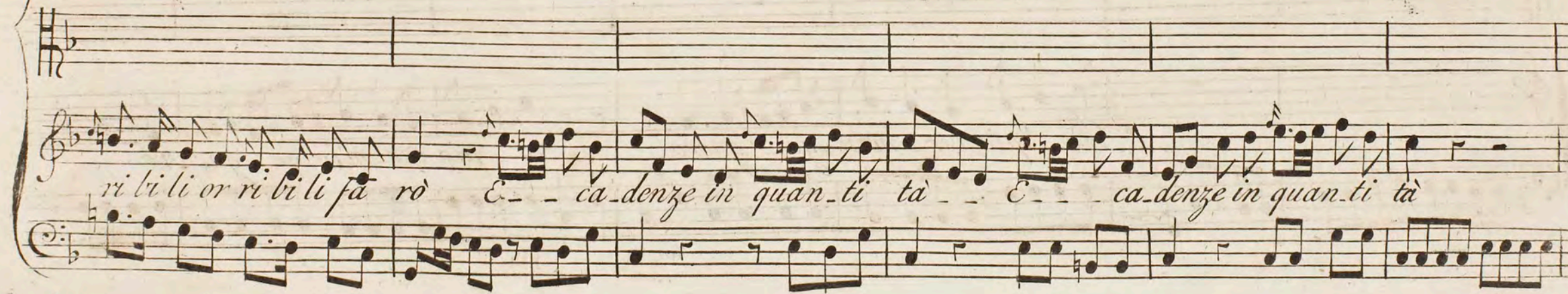
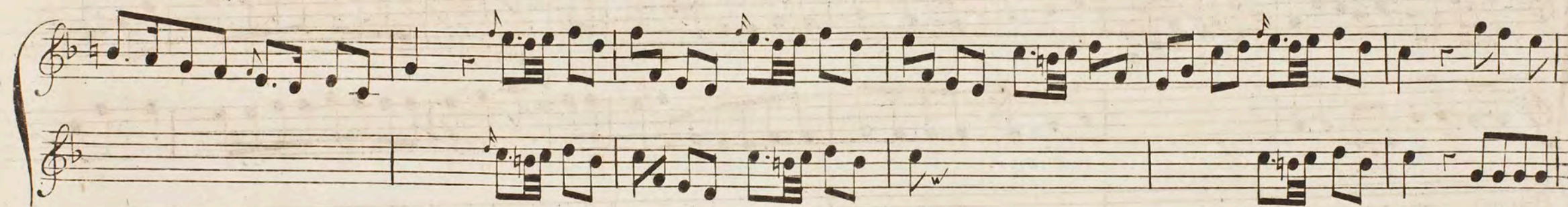
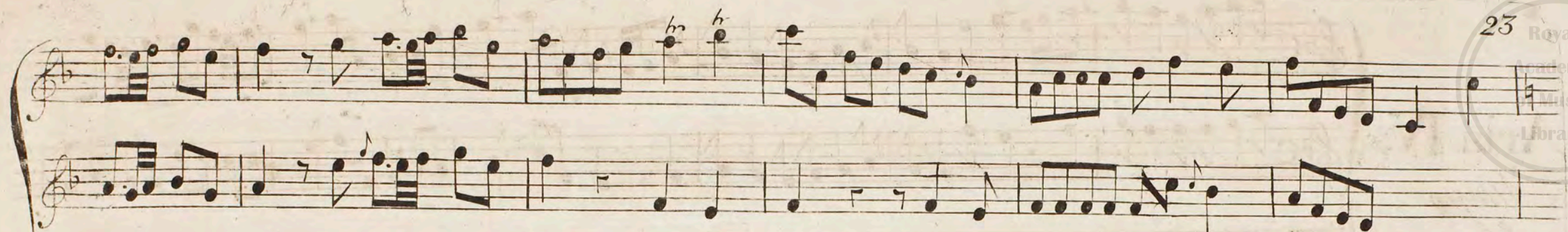
nar-tar che dia fine al mio pe-nar che dia fine al mio pe nar che dia fine al mio penar

Aria IV
Allegro
Spiritoso

for pia

Di - pia cer - m'in ge - gnero Di - pia cer - m'in ge - gne - ro

for. pia.



The page contains two systems of musical notation. Each system consists of five staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a basso continuo line (bass clef). The music is written in a historical style with various note values and rests. The lyrics are written in Italian and are placed below the vocal line.

Di piacer - m'in ge - gnero

Di - piacer m'in ge - gnero con trille ti e appug - giature Salti or

ri bi te or ri bi li fa ro E - - ca den ze in quan - ti - tà in quanti tà in quanti

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef. The third staff is a bass clef. The fourth staff is a bass clef. The music is written in a 16th-century style with many beamed sixteenth notes. The lyrics are written below the fourth staff.

tà E - - ca den ze in quan - ti - tà in quan - ti - tà in quanti - tà

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef. The third staff is a bass clef. The fourth staff is a bass clef. The music is written in a 16th-century style with many beamed sixteenth notes. The lyrics are written below the fourth staff.

Handwritten musical score on page 26, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal line is in the upper system, and the piano accompaniment is in the lower system. The lyrics are in Italian.

in quanti tà E - ca - den - ze in quan - ti - tà in quan - ti tà in quanti

-là

The score consists of two systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes a bass line and a treble line. The vocal line is in the upper system, and the piano accompaniment is in the lower system. The lyrics are in Italian.

Mi - sa pro - poi re - go la re in di ver se po - si tu re co si stare appa sseg giare nuovo il tutto in sa.

ra nuovo il tutto in me sa ra in me sa - ra in me sa ra.

Da capo

for.

Aria V

*Andante**Alto col Basso*

Handwritten musical score for Aria V, featuring vocal and basso continuo parts. The score is written in C major, 4/4 time, and is marked *Andante*. The vocal part is written on a single staff, and the basso continuo part is written on a single staff with figured bass notation. The lyrics are: *Non vi piacque ingiusti Dei ch'io nas cessi pasto-rella ch'altra pena or non au-rei che la*. The score includes various musical notations such as notes, rests, and ornaments. The basso continuo part includes figured bass notation (e.g., 4 3, 7, 6, 6 5, 6 5, 4 3, 6 4 3, 6 4 3, 6 5, 4 3) and the word *pia.* under the first measure of the basso line.

for. for. pia.

cura d'una Agnella che l'affetto d'un pastor che la cura d'una agnella che l'affetto d'un pas-

for.

-tor che l'affetto d'un pastor che l'affetto d'un pastor

for.

pia

Non vi piacque ingiusti Dei ch'io nascessi pastorel - la ch'altra cura non au - rei che la cura d'una o

pia 6 4 6 6 4 3 6

gnella che l'affetto d'un pastor ch'altra cura non au - rei che l'affetto d'un pastor ingiusti

6 4 3 6 6 4 3 6 6 4 3 6 6 4 3

Dei ingiusti Dei ch'altra cura or non au-rei che la cura d'una a-gnellà che la cura d'un a-gnella che l'af-

for.

-fetto d'un pastor altra cura non au-rei che l'affetto d'un pastore che l'affetto d'un pastor. che l'affetto d'un pas

Handwritten musical score on page 32, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are in Italian.

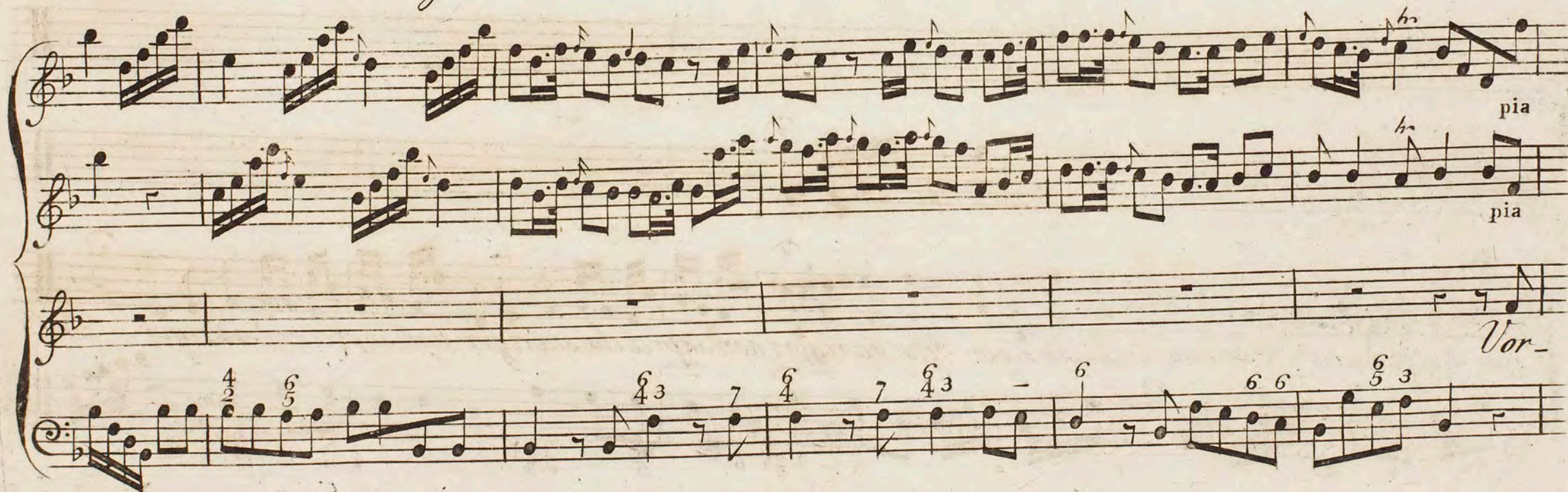
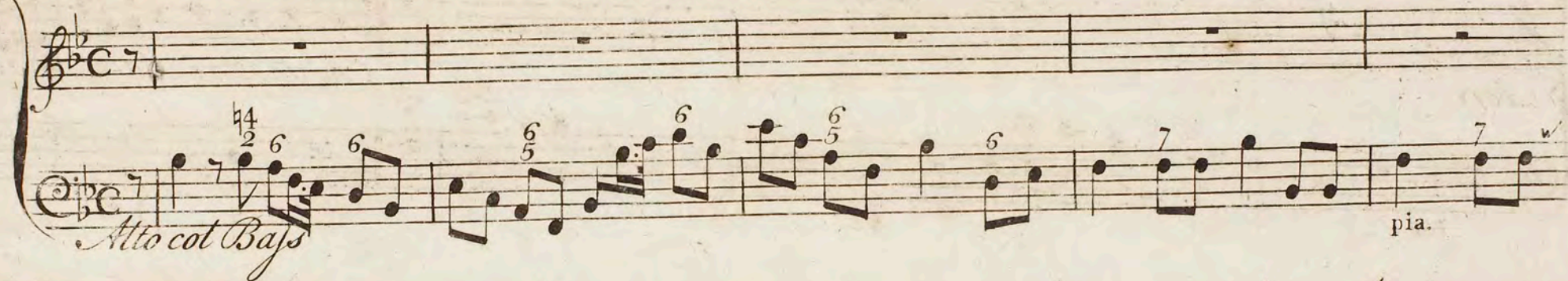
for *Col parte* *pia*

-tor: *Chè ridotta in tale stato di*

fier destin irato non saprei che sia rigor che sia rigor? non saprei che sia rigor non saprei che sia rigor. D.C.

ree

Aria VI

Andante

reida Lacci sciogliere quest' alma prigioniera quest' alma prigioniera tu non potrai risolvere spe -

for.

-ranza Lusinghiera fosti la prima a nascere, e l'ultima a morir fosti la prima a nascere, e l'ultima amo

[illegible]

l'ultima à morir tu - non potrai risolvere spe- ranza Lusinghiera fosti la prima à nascere, e l'ultima à morir

fosti la prima à nascere, e l'ultima à morir.

for.

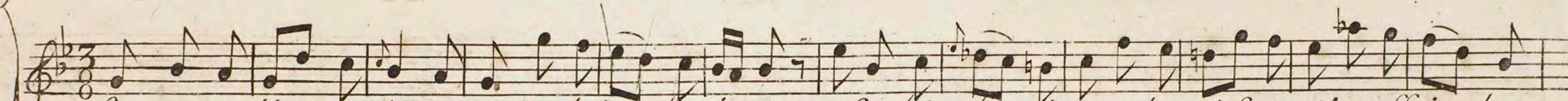
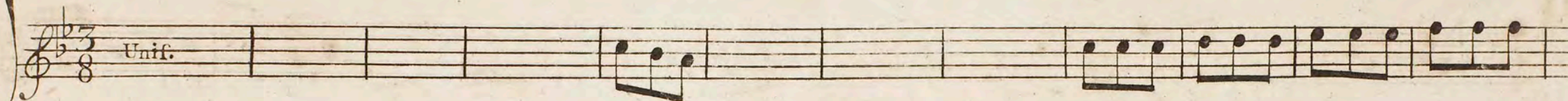
Allegro

37 Royal

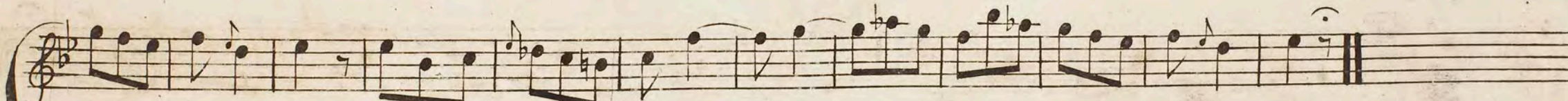
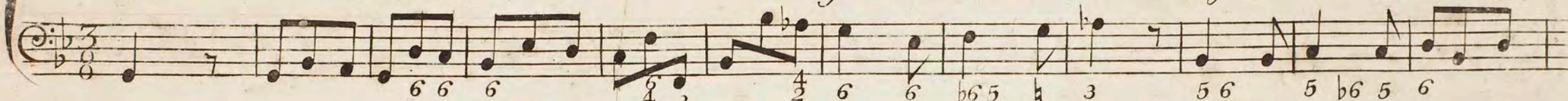
Academy

Music

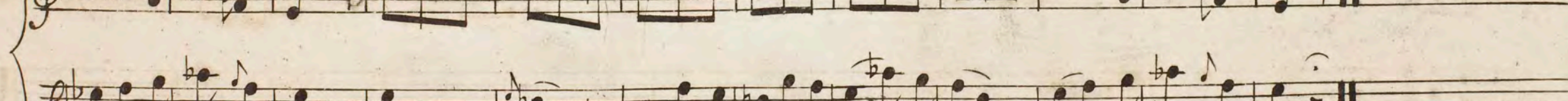
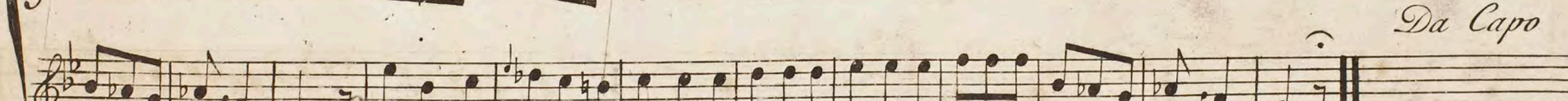
Library



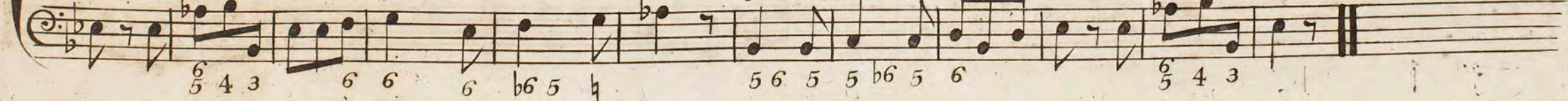
Sempre in allet ta e piace questa belta ch'adoro e fa ch'io chiami pace lo stesso mio soffrir lo.



Da Capo



stesso mio soffrir e fa ch'io chiami pace lo stesso mio soffrir lo stesso mio soffrir. Da Capo







Sei Arie

con

ISTRUMENTI

COMPOSTE DAL

Signore Don Filippo Palma

Opera Quarta

Londra 1752

Printed for John Johnson facing Bow Church in Cheapfide





To Thomas Hart Esq.

Sir

The following Compositions having been Honour'd by Your Approbation, and as I can never think meanly of any thing Your refin'd Taste has thought worthy Notice, I hope it may be an Apology for my presuming to Inscribe them to You.

Musick indeed has ever been sacred to the Good and Great, and your publick Spirit, remarkable Generosity, Love for the polite Arts, and of every thing Excellent, gives it the peculiar Priviledge of addressing itself to You: Permit me, therefore Sir, one of its humble Professors, to make this publick Acknowledgment of the high Sense I have of these distinguished Qualities, by Subscribing myself with all possible Respect and Veneration

Sir

Your much Obliged and
most Devoted Servant

Filippo Palma.





Handwritten musical score on aged, stained paper. The page contains approximately 12 staves of music, written in a cursive hand. The ink is faded and the paper shows significant water damage and discoloration. The notation includes various note values, rests, and bar lines, though many details are obscured by the staining. The overall appearance is that of an old, well-used manuscript.

2

Aria I

Con Sordini

Adagio amoroso

The musical score for Aria I is written for piano and voice. The piano part consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo and mood are indicated as "Adagio amoroso". The vocal part is written on a single staff in the treble clef, with lyrics in Italian. The lyrics are: "Ca - ra di questo Core sempre sa - rai L'a - more sempre di". The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is a simple melody that follows the piano accompaniment.

Ca - ra di questo Core sempre sa - rai L'a - more sempre di

te ve-drai quest alma amante sempre sa-rai L'a-more
Sempre di te ve-

-drai quest alma amante quest alma amante.

Cara di questo Core Sempre sa-rai L'a-more Sempre di te ve-drai quest'alma amante Ca-

-ra sempre sa-rai L'a-more Sempre di te vedrai quest'alma amante quest

al ma amante Tu il Brando e la mia

se de avrai per tua mercede per tua mercede Sempre cos tante sempre cos tan te.

Aria II

*Allegro con Spirito**unif**E Strano il mio marti-re e vano il mio tormento*



Handwritten musical score on two systems, each with vocal and piano parts. The music is in G major (one sharp) and 4/4 time. The lyrics are in Italian.

System 1:

- Vocal Part:** *nò, che non pu-ò sof-frire po-vero a man-te cor nò che non puo soffrire po-vero a mante cor povero povero*
- Piano Part:** Features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The word *unif.* (unison) appears at the beginning and end of the system.

System 2:

- Vocal Part:** *povero a mante cor nò che non puo soffrire po-vero a mante cor po-vero povero povero a mante cor.*
- Piano Part:** Continues the accompaniment. The word *unif.* appears at the end of the system.

First system of a musical score. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (treble and bass clefs) follows. The word *unif.* appears in the piano part. The lyrics *E Strano il mio martire e vano* are written below the piano part.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The lyrics *il mio tormento e Strano il mio martire no che non puo soffrire pove-ro povero a mante cor.* are written below the piano part.

povero po - vero a mante cor e vano il mio martire nò che non puo soffri-re povero a mante cor povero amante

unif.

cor e vano il mio martire nò che non puo soffrire povero povero a mante cor.

unif.

In così siera pena che mi dà fantasia affannata

mè son due ti-ranni la speme ed il timor la spe - me ed il timor la speme ed il timor.



Aria III

Allo. con Spirito

Corni

V. 1^{ma}

V. 2^{da}

Basso

Le -

This musical score is for a piece titled "Aria III" in the key of D major (one sharp) and common time (C). The tempo and mood are indicated as "Allo. con Spirito". The score is arranged for a full orchestra and a vocal soloist. The instrumental parts include Corni (Horns), Violins I and II (V. 1^{ma} and V. 2^{da}), and a Bassoon (Basso). The vocal part is for a Bass. The score consists of 16 measures. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal part enters in the fourth measure and continues throughout the piece. The score is written on a single page with a large, ornate initial 'A' for the title.

on ch'er-ran-dò va-da per la na-tia con tra-da se un angellin ri-mi-ra non

si com-mo-veal li-ra nel ge-ne-ro-so cor se un angellin ri-mi-ra non si com-mo-veal li-ra nel ge-ne-ro-so

Handwritten musical score for a vocal and piano piece, page 13. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "co - r nel gene - ro - so cor", "Le - on che - ran - do va - da", and "Per la natia con - tra - da".

se un angellin ri - - mi - ra *se un angellin ri - - mi - ra non si commove al li - - ra nel generoso*

co - - r nel gene - ro - - so cor *Le - on cherran - - do va - - da*

Per la natia con - tra - da

Seun angellin ri mi - ra non si commoveal li - ra nel gene -

ro - so cor. non si commoveal li - ra nel gene - ro - so cor.

16

Ma se ve-nir si

This system contains measures 16 through 21. It features a vocal line with a treble clef and a key signature of one sharp (F#). The vocal line begins with a rest in measure 16, followed by a melodic phrase starting in measure 17. The lyrics "Ma se ve-nir si" are written under the vocal line in measures 20 and 21. The piano accompaniment consists of two staves: the right hand has a treble clef and the left hand has a bass clef, both with a key signature of one sharp. The piano part provides a rhythmic and harmonic foundation for the vocal line.

ve-de Orrida tigre in faccia l'aosale e la minaccia per che sol quellor cre-de cre-de degna del suo furor.

This system contains measures 22 through 27. The vocal line continues with the lyrics "ve-de Orrida tigre in faccia l'aosale e la minaccia per che sol quellor cre-de cre-de degna del suo furor." The piano accompaniment continues with a treble and bass staff, maintaining the key signature of one sharp. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

Aria IV

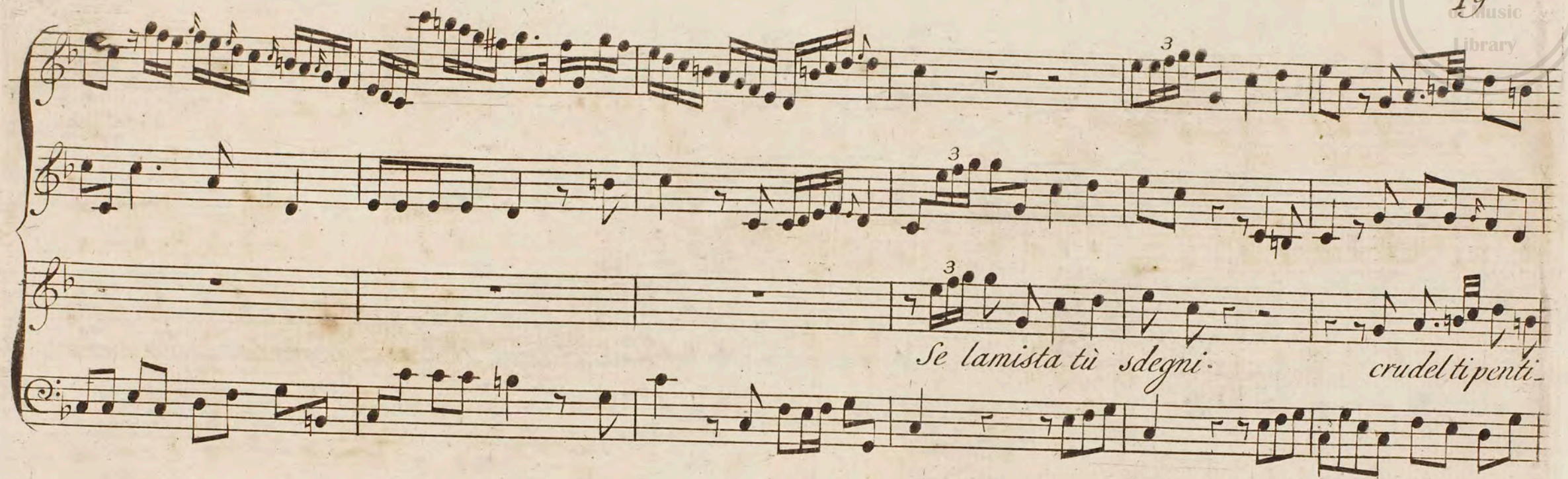
Spiritoso

Se l'amistà tui sdegni crudel tipenti - rai inarata tu ben



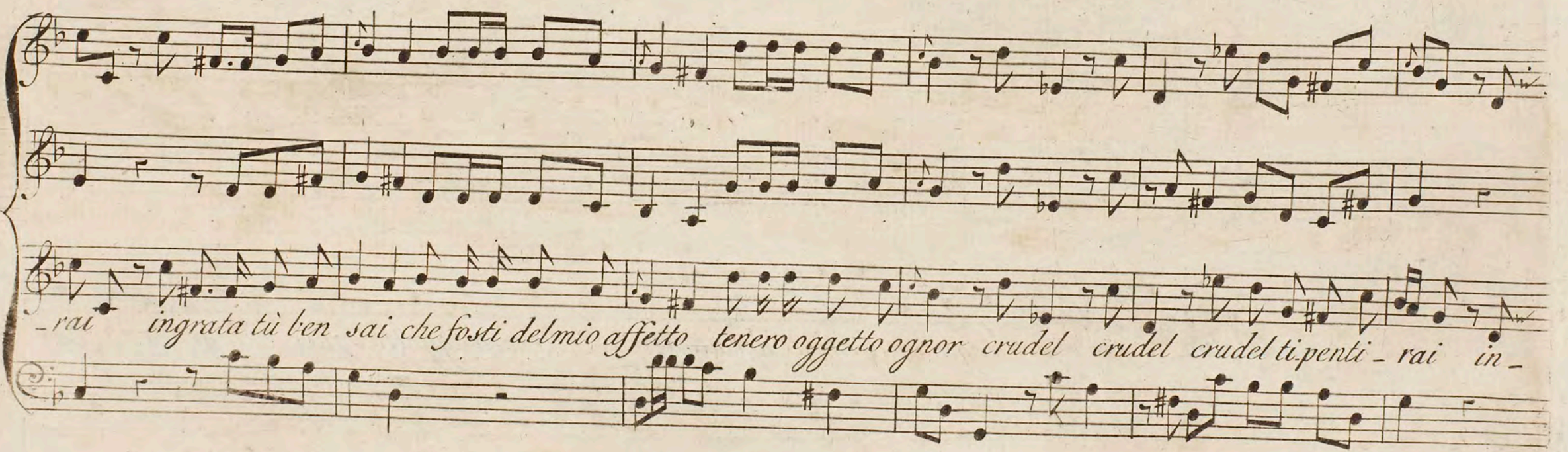
sai che fosti del mio af-fetto tenero oggetto ognor crudel ti pen-ti-rai ingrata tu ben sai che fosti del mio af-

fetto che fosti del mio af-fetto tenero oggetto ognor che fosti del mio af-fetto tenero oggetto ognor



Se lamista tù sdegni. crudel ti penti.

This system contains the first system of a musical score. It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line includes a triplet of eighth notes. The lyrics "Se lamista tù sdegni. crudel ti penti." are written below the vocal line.



-rai ingrata tù ben sai che fosti del mio affetto tenero oggetto ognor crudel crudel crudel ti penti - rai in -

This system contains the second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics "-rai ingrata tù ben sai che fosti del mio affetto tenero oggetto ognor crudel crudel crudel ti penti - rai in -" are written below the vocal line.

-grata tu ben sai che fosti del mio affetto tenero oggetto ognor crudel ti penti - rai - ingrata tu ben sai

che fosti del mio affetto tenero oggetto ognor che fosti del mio affetto tenero oggetto ognor ingrata tu ben

The musical score is written on eight staves, organized into two systems of four staves each. The first system (staves 1-4) features a vocal line on the third staff with the lyrics: *sai che fosti del mio affetto tenero oggetto ognor che fosti del mio affetto tenero oggetto ognor*. The piano accompaniment is spread across the first, second, and fourth staves. The second system (staves 5-8) continues the piece, with the vocal line on the eighth staff including the lyrics: *che barbaro go-*. The piano accompaniment continues on the fifth, sixth, and seventh staves. The notation includes various musical symbols such as treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The score includes numerous eighth and sixteenth notes, rests, and dynamic markings like *unif.* (uniform). There are also some performance instructions like *tr.* (trill) and *3* (triplets).

Handwritten musical score on page 22, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The lyrics are written below the vocal line. The second system continues the vocal and piano parts, with the vocal line ending in a double bar line. The piano accompaniment continues. The third system shows the vocal line starting with a new phrase, followed by the piano accompaniment. The lyrics continue. The fourth system shows the vocal line ending with a fermata, followed by the piano accompaniment. The fifth system shows the vocal line starting with a new phrase, followed by the piano accompaniment. The lyrics continue. The sixth system shows the vocal line ending with a fermata, followed by the piano accompaniment. The score concludes with a double bar line.

unif.

verno fanno dall'alma - mia sdegno rimorso interno amore e gelosia non hà più furia a

unif.

verno per lacerarmi il cor non hà più furie a verno per lacerarmi il cor.

D.C.

D.C.

Aria V

Allegretto

In - - - fe - li - ce in - - - van - - - mi

unif.

L'agno qual dolen - te pas - to - rel - la che cer - cando il suo compagno che cercando il suo compagno

for.

p. te

lori - - trova prigio - nier che cercando il suo compagno lo - ri - trova prigionier.

The image shows a page from a handwritten musical manuscript, page 25, from the Royal Academy of Music Library. The page contains two systems of musical notation, each consisting of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piece with similar notation. The handwriting is in ink on aged, slightly discolored paper.

In fe-li-ce in van mi La - gno qual do-

Lente pasto-rel-la che cercan do il suo compagno Lori - trova prigio-nier Lo - ri-tro-va prigio

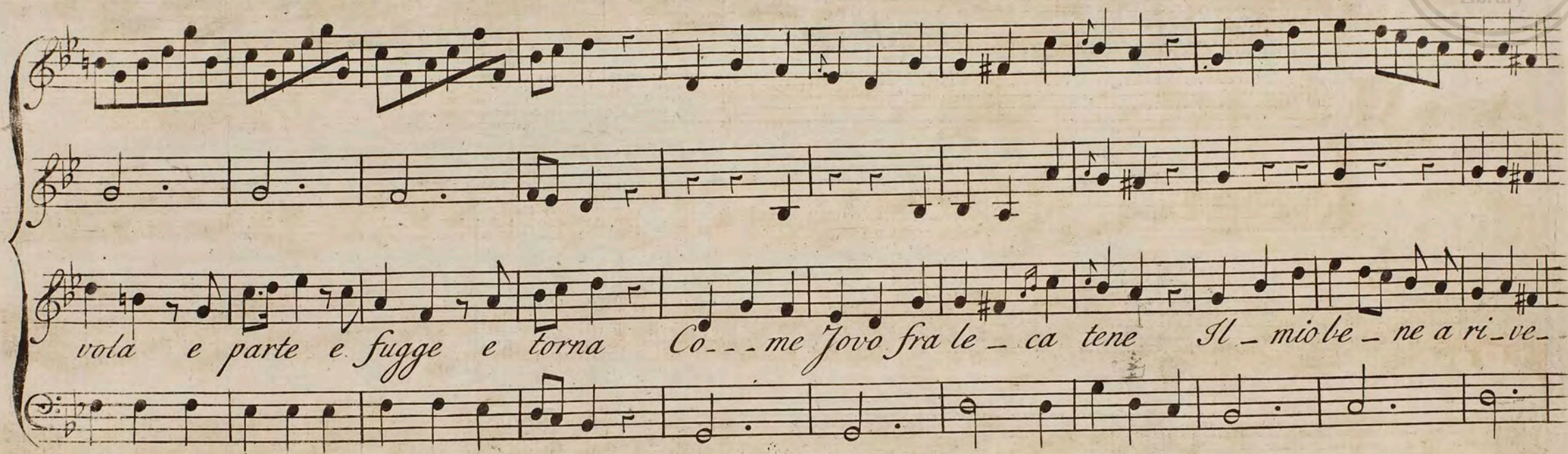
nier in fe-li-ce in van mi La gna qual do-len-te pas-to-rel-la che cer-can do il suo com-

pagno Lo-ri-tro-va prigionier — che cer-can-do il suo com-pagno Lo-ri-tro-va prigionier.

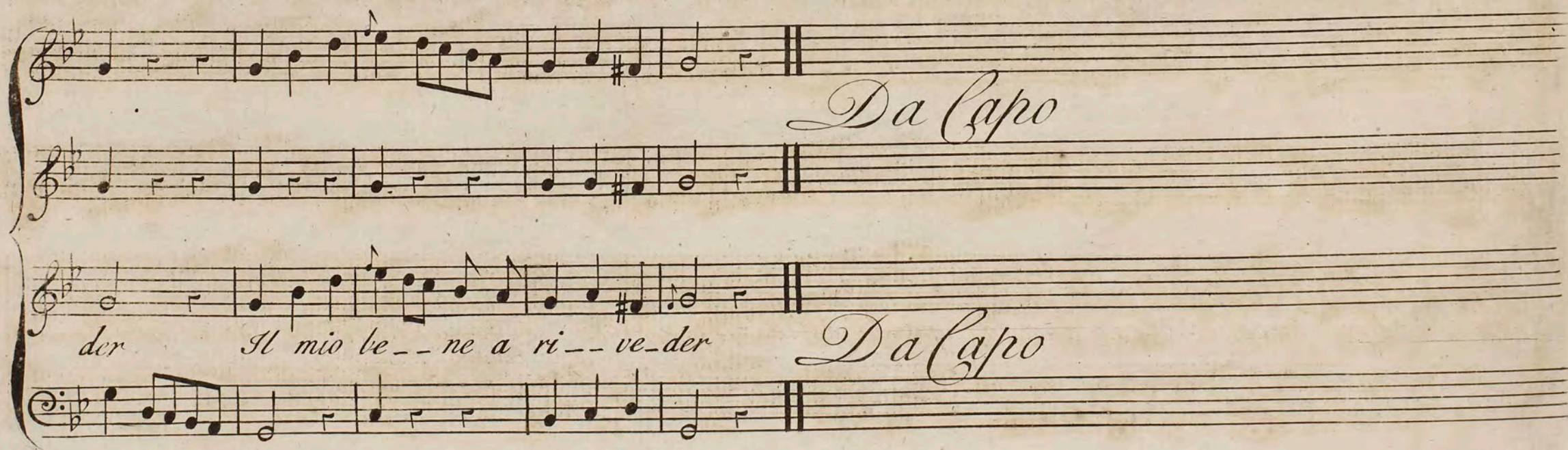
for.

Lo ritro - - va prigio.nier - che cercan.do il suo compa-gno Lo - - ri.tro - - va prigionier

Sem - - pre quell'a o.ve ei soggiorna



vola e parte e fugge e torna Co---me Jovo fra le - ca tene Il - mio be - ne a ri - ve -



der Il mio be -- ne a ri -- ve - der Da Capo

Violini

Aria VI

Allegretto Amoroso

E verch'all'amo in torno l'a bi-ta tor dell'onda scherzando va ta lor e fugge fa ri.

torno e fa ri - torno, e lascia in su la sponda de luso il pesca tor E fugge, e fa ri - tor-no, de luso il pesca-

tor. E verch'all'a mo in torno l'a bi-ta tor dell'onda scher-

-zando va ta lor e fugge e fa ri torno E lascia in su la sponda de luso il pescator E -- lascia in su la

sponda l'a bi ta - tor dell'onda scherzando vata lor e fugge e fa ri torno E lascia in su la sponda de



luso il pesca-tor E lascia in su la sponda de luso il pescator..

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is written in a flowing, melodic style with many eighth and sixteenth notes.

Ma giunge quel memento che nel fuggir si intrica E della sua fatica il pesca-tor con

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues with a similar melodic style, featuring many eighth and sixteenth notes.

tento si ri con-so-la allor il pesca-tor contento si ri con-so-la allor? Fine?

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music concludes with a final cadence, marked by a double bar line and a repeat sign. The word "Fine?" is written at the end of the system.

The Lass of Paties Mill

With Variations by
Sigr. Palma.

The Lass of Paties Mill sa bon - ny blith & gay, in spite of all my skill she

stole my Heart a-way. When tedding of the Hay, bare hea... ded on the Green. Love

midst her Locks did play, and wan - - - ton'd in her Een When The Lass of Paties Mill sa

bon - ny blith and gay, in spite of all my Skill she stole my Heart a way. When tedding of the

hay bare hea - ded on the Green Love midst her Locks did play and wanton'd in her een. When

The Lass of Paties Mill, sa bon - ny blith and gay, in spite of all my

Skill she stole my heart a-way. When tedding of the Hay, bare headed on the

Green, Love midst her Locks did play and wanton'd in her e'en. When

*Her Arms white round & smooth
Breasts rising in their dawn,
To age it wou'd gi youth
To press them in his Hand
Thro' all my Spirits ran,
An Extasie of blifs.
When Ise such sweetness faund
Wrapt in a balmy Kifs.*

*Without the help of Art,
Like flow'rs that grace the wild
She did her Sweets impart.
When eer she spoke or smil'd
Her Looks they were so mild
Free from affected pride,
She me to love beguil'd
Ise wisht her for my Bride.*

*Oh! had Ise an the Wealth,
HOPTON'S high Mountains fill
Insur'd long Life and health
And pleasure at my will,
I'd promise and fulfill.
That none but bonny she
The Lass of Paties Mill.
Shou'd share the same wi me.*





SIX DUETTS

For two
VOICES

with Accompaniments for Violins or German Flutes

COMPOS'D BY

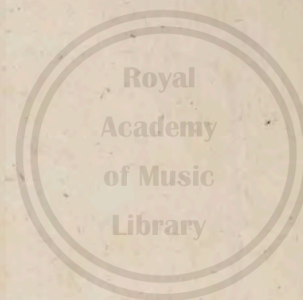
Sig^r. GIO. COCCHI.

Opera II.

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had

Le Delizie del Opere, or the Favourite Songs in Score from all the Italian Operas for 20 Years past, by Sig.^r Galuppi, Pergolese, Ciampi, Perez, Bononcini, Haffe, Vinci, Terradellas, Lampugnani, Cocchi, Bach, &c. &c. in 11 Volumes.
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Duetto I

Del Sig^r Cocchi

The first system of the musical score consists of five staves. The first three staves are for vocal parts, and the last two are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Larghetto'. The first staff has lyrics 'Fe m^o Fe Fmo m^o Fe Fe Po Fe Po'. The second staff has lyrics 'Fe m^o Fe Fmo m^o Fe Fe Po Fe Po'. The third staff has lyrics 'Fe m^o Fe Fmo m^o Fe Fe Po Fe Po'. The fourth staff is empty. The fifth staff has lyrics 'Fe m^o Fe Fmo m^o Fe Fe Fe Fe'.

The second system of the musical score consists of five staves. The first three staves are for vocal parts, and the last two are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Poco'. The first staff has lyrics 'Fe Poco Fe Fe Po Fe Po'. The second staff has lyrics 'Fe Poco Fe Fe Po Fe Po'. The third staff has lyrics 'Fe Poco Fe Fe Po Fe Po'. The fourth staff has lyrics 'Ah se dite mi privi ah per chi mai vivrò per chi mai vi_vrò ah'. The fifth staff has lyrics 'Fe Poco Fe Fe Po Fe Po'.

Cocchi

Royal Academy

musical score with lyrics and performance markings

Lyrics:
- per chi mai vivro
Lasci ami in pace e vivi al tro date non vuô da te non vuô al tro da te non vuô
qual destin tiranno
partì nel posso dir
quest e morir d af fan no senza poter senza poter poter mo rir sen za po

Performance markings: m^o Fe, Fe, Po, Poco Fe, hr, ma

Handwritten musical score for a vocal piece, featuring multiple staves with lyrics in Italian. The score includes dynamic markings like *rinf.*, *Poco Fe*, *Fmo*, and *Po*.

Lyrics:

ter mo - rir senza poter sen - za po - ter mo - - - rir Ah se di te mi privi ah

per chi mai vivro questo e morir d'affan...no d'affanno senza poter senza po - -

Lasciami lasciami in pace e vivi altro altro da te non vuo questo e morir d'affanno senza poter senza po - -

Royal 5 Academy

ter morir ma qual destin destin destin tiranno ah quel se morir d'af fan

ter morir parti no'l posso dir no'l posso dir quel se morir d'af

no sen za poter sen za po ter poter mo rir sen za po ter mo rir sen za po ter

fan no sen za poter sen za po ter poter mo rir sen za po ter mo rir sen za po ter

[illegible]



musical score system 1

Lyrics: *può sì può sì può soffrir quanto quanto sì può quan - - - to sì può*

Lyrics: *quanto ti può sì può soffrir quanto quanto sì può quan - - - to sì può*

Dynamic markings: *m^o Fe*, *Fe*, *m^o Fe*, *Fe*, *m^o Fe*, *Fe*

musical score system 2

Lyrics: *soffrir*

Lyrics: *soffrir*

Dynamic markings: *Poco Fe*, *Fe*, *Po*, *Fe*, *Poco Fe*, *Fe*, *Po*, *Fe*

Section marking: *Dal Segno*

Andantino
al quanto

8

**DUETTO
II**

*Andantino
al quanto*

Sig.^r Cocchi

For

m^o for

For

For

m^o for

For

p

poco for

For

p

poco for

For

p

poco for

Dal feno dell' au - ro ra un più fel i ce gi or no spuntar spuntar spuntar non

Musical score for the opera *L'Alfano* by Giuseppe Verdi. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in 3/4 time and G major. The lyrics are in Italian.

The lyrics shown are:

 fi ve - dra' no' spuntar spuntar non fi ve - dra' - - - non fi ve - dra'

 Di vaga luce ognora lo ren dera' più a

Handwritten musical score for the opera *Il Vento* by Giuseppe Verdi. The score is written on ten staves, with the vocal line (Soprano) and piano accompaniment. The lyrics are in Italian, and the tempo is marked "poco for" (poco forzando). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "poco for" and "m^o for". The lyrics are: "dorno il vento il vento il vento d'a - - mista fi il vento il vento d'a - - mista - - - d'a - mis -".

Handwritten musical score on page 10, featuring multiple staves with vocal and instrumental parts, lyrics, and performance markings.

Lyrics:

oh po-poli fe-lici oh for - - tu-na-ta è ta oh fortu-na -
 ta oh po-po-li fe-lici oh for - - tu-na-ta for - - tu-na-ta è ta oh fortu-na -
 - - ta fortu - na - - ta è ta oh fortu - na - - ta è ta.
 - - ta fortu - na - - ta è ta oh fortu - na - - ta è ta.

Performance Markings:

- For*, *p^o*, *m^o for*, *for*, *poco for*, *tr*, *p*
- Alle^{to} grazioso*

Time Signature: 3/8

Le due grandi alme vantan dà Numi vantan dà Numi al-lo-ri allo-ri e palme i bei costumi la maes-tà vantan dà Nu-mi i bei cos-

Le due grandi alme vantan dà Numi al-lo-ri allo-ri e palme i bei costumi la maes-tà vantan dà Nu-mi i bei cos-

tu-mi i bei costumi la ma-es-tà han dà foggetti te-ne-ri affetti te-ne-ri affetti La fedel-tà la fe-del-tà la fe-del-

tu-mi i bei costumi la ma-es-tà

Handwritten musical score for a vocal and instrumental ensemble, page 12. The score is written on ten staves, with the first four staves forming the first system and the next six staves forming the second system. The music is in 7/8 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments like trills and mordents. The lyrics are in Italian and are written below the vocal staves. The score includes dynamic markings such as 'p' (piano), 'm' (mezzo), and 'Pianis' (pianissimo).

First System (Staves 1-4):

- Staff 1: *p* for *p* for *p* for *p* for
- Staff 2: *p* for *p* for *p* for *p* for
- Staff 3: *p* for *p* for *p* for *p* for
- Staff 4: *p* for *p* for *p* for *p* for

Second System (Staves 5-10):

- Staff 5: *p* for *m* for *p* for *m* for *p* for *m* for *p* for *m* for
- Staff 6: *p* for *m* for *p* for *m* for *p* for *m* for *p* for *m* for
- Staff 7: *p* for *m* for *p* for *m* for *p* for *m* for *p* for *m* for
- Staff 8: *p* for *m* for *p* for *m* for *p* for *m* for *p* for *m* for
- Staff 9: *p* for *m* for *p* for *m* for *p* for *m* for *p* for *m* for
- Staff 10: *p* for *m* for *p* for *m* for *p* for *m* for *p* for *m* for

Lyrics:

ta
Son d'ogni core
Iperanza e amore
Iperanza e amore
fe-li-ci-tà fe-li-ci-tà fe-li-ci-tà
Po-poli po-poli fe-li-ci
Po-poli po-poli fe-li-ci
oh fortuna-ta oh fortuna-ta oh bella e tà oh fortu-na-ta oh fortu-na-ta for-tu-na
oh fortu-na-ta oh fortu-na-ta oh bella e tà oh fortu-na-ta for-tu-na

Dynamic Markings:

- p* (piano)
- m* (mezzo)
- Pianis* (pianissimo)

Musical score for the opera *L'Espresso* by Gioacchino Rossini. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music is in Italian. The lyrics are:

rinforz for P m^o for for
 rinforz for P m^o for for
 rinforz for P m^o for for
 ta bel - la bel - la e tà oh fortu - na - ta oh fortu - na - ta oh bella oh bel -
 ta bel - la bel - la e tà oh fortu - na - ta oh bella oh bel -
 rinforz for P m^o for for

This image shows a page from a handwritten musical manuscript for the opera 'L'Alceste' by Christoph Willibald Gluck. The score is written on seven staves. The top six staves are for vocal parts, and the bottom staff is for the basso continuo. The music is in G major (one sharp) and 3/4 time. The lyrics 'la e tà.' are written under the vocal staves. The manuscript is on aged, slightly discolored paper with some ink bleed-through from the reverse side.

14 Duetto III

Affettuoso

Po Fe Po Fe

Po Fe Po Fe

Ah ben mio qual po - na io sento nel di - vi - der - mi da te

Ah mio ben che fier tormento

I dol mio ah ah che in questo estre mio addio fento in sen spezzar mi il cor spezz
nel par-ti reohdio da te mia ui-ta ah che in questo estre mio addio fento in sen spezzar mi il cor spezz
zar mi il cor spezzar mi il cor Ah ben mio qual pe-na qual pe-na io fen-to
zar mi il cor spezzar mi il cor mia ui-ta qual pe-na qual pe-na io fen-to

nel divi. der mi da te ad. di. o ah ah che in questo estremo addio mio be - - ne ah fento

nel divi. der mi da te ad. di. o ah che in questo estremo addio mia vi - - ta ah fento

fento fento spezzarmi spezzar. mi il cor spezzar. mi il cor spezzar. mi il cor

fento, fento spezzarmi spezzar. mi il cor spezzar. mi il cor spezzar. mi il cor

Allegro

Misera in ques - to sta - to man - ca la mi - a co - stan - za ah

Misera in ques - to stato man - ca la mi - a co - stan - za la mi - a co - stan - za ah

fi la mia co - stan - za barbaro avver - so fa - to no no non merto il tuo ri - gor il tuo ri - gor

fi la mia co - stan - za barbaro avver - so fa - to no no non merto il tuo ri - gor il tuo ri - gor

Dynamic markings: po, Poco Fe, M^o Fe, Fe

Academy of Music

Poco Fe *Poco Fe* *rinforz.* *Po* *Poco Fe* *M^o Fe*

Po *Poco Fe* *rinforz.* *Po* *Poco Fe* *M^o Fe*

Poco Fe *rinforz.* *Po* *Poco Fe* *M^o Fe*

manca la mia costanza la mia costanza barbaro avverso fatto nò nò non mer.to il tu.o ri.

manca la mia co . stanza la mia costanza barbaro avverso fatto nò nò non mer.to il tu.o ri.

Poco Fe *rinforz.* *Po* *Poco Fe* *M^o Fe*

Cres *For mo*

Cres *For mo*

Cres *For mo*

gor il tu.o ri-gor il tu.o ri-gor

- gor il tu.o ri-gor il tu.o ri-gor

Cres *For mo*

Da Capo al Segno, o pure dalla 2ª ripresa

Duetto IV

del Sig^{ro} Cocchi¹⁹

19

A handwritten musical score titled "Duetto IV" by "Sig. Cocchi". The score is written on ten staves. The first three staves are for two voices, each starting with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Adagio". The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "for", "m^o for", "Fe", "P^o", and "Col Baffo". The bottom four staves contain lyrics in Italian: "Tu vuoi ch'io viva o cara ma fi miniegghiamore ca - ra nei fai morir mi". The handwriting is elegant and typical of 18th or 19th-century manuscript notation. There is a circular library stamp in the top right corner that reads "19 Academy Library".

Handwritten musical score on page 20, featuring multiple staves with vocal and instrumental parts, lyrics in Italian, and dynamic markings.

Lyrics:

fai o cara mi fa-i mo-rir
Oh dio che pena amara ti basti il mio rossore più non ti posso dir che
fenti mi tu sei ca-ra quando
pena oh Dio non pos-so dir no parti par-ti dagli occhi miei la sciam per pie ta quan

Dynamic Markings: *Fe*, *m^o Fe*, *Po*, *Col Basso*

Performance Indicators: *hr* (hairpins), *tr* (trills)

Watermark: Academy of Music Library

rinf.

rinf.

Fe po

Fe po

m^o Fe

Fe po

Fe po

po

Fe

po

m^o Fe

Fe po

Fe po

po

Fe

po

quando finisce oh dei quando finisce oh dei

la vostra crudelta oh de - i la vostra cru - del - ta -

do finisce oh de i quan do finisce oh dei

la vostra crudelta oh de - i la vostra cru - del - ta -

Fe po

Fe po

m^o Fe

m^o Fe

m^o Fe

po

rinf.

F affai

po

Fe

po

m^o Fe

m^o Fe

F affai

po

unis

po

unis

Fe

Fe po

la vostra cru - del - ta

Ah se mi nieghia - mo - re mi fai o

la vostra cru - del - ta

F affai

po

Fe

po

Fe po

Handwritten musical score on page 22, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes dynamic markings like "Fe", "mo Fe", and "Po".

Lyrics visible on the page:

Fe mo Fe Po
Fe mo Fe Fe mo Fe Fe mo Fe Po
Po
Fe Po Fe Po
cara mi fa-i mo-rir senti mi tu
ti basti fi ti basti il mio roffore che pena oh dio non pos-so dir no
Fe Po Fe Po
mo Fe Po Fe Po Fe Po mo Fe
mo Fe Po Fe Po Fe Po mo Fe
mo Fe Po Fe Po
fei ca-ra quando quando finisce oh dei quando quando finisce oh dei la
part par ti dagli occhi miei lasciam per pietà quan-do finisce oh dei quan-do finisce oh dei la
mo Fe Po Fe Po Fe Po mo Fe

po Fe Fe po

po Fe Fe po unis

po m^o Fe m^o Fe po

vostra crudeltà oh de i la vostra cru del ta mi nighi amo re mi fai morir quando

vostra crudeltà oh de i la vostra cru del ta parti lasci ami quan

po m^o Fe m^o Fe po

Fe po Fe po Fe po

Fe po Fe po

Fe po

quando finisce oh dei oh de i la vostra crudel ta la vostra cru del ta la vostra

do finisce oh dei oh de i la vostra crudel ta la vostra cru del ta la vostra

Fe po Fe po Fe po

Handwritten musical score on page 24, featuring vocal and instrumental staves with lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is 3/8. The music is arranged in systems, with vocal parts and a basso continuo line. The lyrics are in Italian, and the tempo is marked "Allegretto".

Fe *po* *Allegretto* *Se in co si gran do -*

cru del - ta *cru del - ta*

lo - re d'affan - no non se muore qual pe - na ucci de - ra qual pe -

se in co - si gran do - lo - re d'affan - no non si muore qual pe - na ucci de - ra qual pe -

Fe po Fmo

na qual pe - na qual pe - na ucci de - ra qual pe - na

na qual pe - na qual pe - na ucci de - ra qual pe - na

Fe po Fmo

3/4

po m^o Fe

po m^o Fe

3/4

uccidera Ah semini c'hamore ca - rami fai morir senti mi - al Segno: S.

uccidera ti basti il mio rossore piu non ti posso dir parti par -

po m^o Fe

26 Duetto V_{hr}

Del Sig.^{ro} Cocchi

Royal Academy of Music Library

V. 2^o unis

Amoroso

Fe

m. Fe

m. Fe

Fe

Fe

Po

Fe affai

Fe affai

m. Fe

m. Fe

m. Fe

m. Fe

Fe

Fe

Po

P.

F.

P.

P.

F.

P.

hr

Bel. la ingrata un fido amante sol di - manda allor che muoro un sospi - ro di pi - e - ta un sospi - ro

Handwritten musical score on page 27, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes dynamic markings like 'fe' and 'po', and performance instructions like 'Poco'.

Lyrics:

fe sapef. si in questo istante come in sen mi sento i co-re an-che ate fa-rei pie-
di pie-ta po fe po
ta au-che ate fa-re-i pieta il fallo il fallo e mi-o e tu mo-ri oh dio oh dio per
per che piangi po Poco

Handwritten musical score on page 28, featuring vocal and instrumental staves with lyrics in Italian. The score includes dynamic markings like 'rinforz.', 'Pia', 'Formo', and 'Allegro'.

Lyrics:

me e tu mori oh dio per me fi fi tu mori oh dio per
 Cari rai dell' I dol mio non piange-te oh dio oh dioper me non piangete oh dio per me no non piangete oh dioper
 me oh dio per me oh di - - o oh dio per me
 me oh dio per me oh di - - o oh dio per me Nonpretendo o mia speran-za o mia spe-ran-za

Dynamic Markings: rinforz., Pia, Formo, Col. Basso, Allegro, P^o, Fe

Non chie-dea la tua costanza la tua cos-tan-za co-fi barba-ra mer-ce no no
co-fi te-ne-ra mer-ce no no

po m^o Fe Fe

Co-fi bar-bara Co-fi bar-ba-ra mer-ce co-fi barba-ra mer-ce
Co-fi te-ne-ra Co-fi te-ne-ra mer-ce co-fi barba-ra mer-ce

po m^o Fe Fe

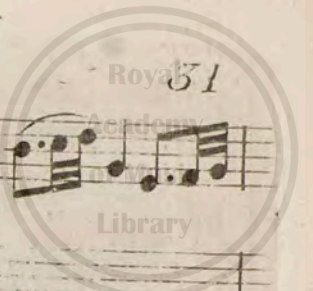
Handwritten musical score on page 30, featuring vocal and piano parts. The score is written in G major (one sharp) and common time (C). The tempo is marked "Allegro". The lyrics are in Italian.

Lyrics:

Ah il fallo il fallo è mio e tu mo-ri oh dio per me
Perche piangi? ca-re
e tu mo-ri oh dio per me e tu mo-ri oh di-o per
rai dell'I-dol mio non piange-te oh dio per me non piange-te oh di-o per

Performance markings:

- po* (piano) markings are present at the beginning of several musical phrases.
- crescendo* markings are present under the piano accompaniment.
- hr* (hairpins) are used for dynamic changes.



Mo Fe po Fe po Fe po unis

me ah fi oh dio per me fi si tu mori oh dio per me oh dio per me oh di - - o oh dio per me per -

me ah no oh dio per me non piangete oh dio per me oh dio per me oh di - - o oh dio per me per -

Poco Fe Fe hr

Poco Fe hr

Poco Fe Fe hr

me

me

Poco Fe Fe

Duetto VI

del Sig^r Cocchi

Moderato an damento

Fe *m° Fe* *Fe affai* *m° Fe* *Fe affai* *m° Fe* *Fe affai*

m° Fe *Fe Poco* *Fe Poco* *Fe m° Fe* *Fe m° Fe* *Fe m° Fe* *Fe m° Fe* *Po*

m° Fe *Fe Poco* *Fe Poco* *Fe m° Fe* *Fe m° Fe* *Fe m° Fe* *Fe m° Fe* *Po*

m° Fe *Fe* *Poco* *Fe m° Fe* *m° Fe* *Po*

Crudel morir mi ve-di morir mi

Fe *Poco* *Fe* *Po*

ve di il mio dolor non credi e in sul- ti al mio dolor al mio dolor e in sul- ti al mi- o al mi- o do- lor - - al

mi- o do- lor

Empia mi se- i pa- le- se mi se- i pa- le- se e vanti ancor di- fe- se e vuoi tradirmi ancor, tradirmi an

Poco Fe Po Fe Po Fe Po Fe Po
 Po Po Po Fe Po Fe Po
 Poco Fe Po Fe Fe m° Fe Fe Po
 Che crudel ta che affanno e quel ch'io
 cor e vuo i tradir mi tradir mi ancor tradir mi an cor Che ingan no che affanno e quel ch'io
 Poco Fe Po Fe Po m° Fe Fe Po
 Po Fe Po Fe Po Fe Po Fe Po
 Po Fe Po Fe Po Fe Po
 fento quel ch'io fento sei na to per tor men to bar baro bar baro del mio cor
 fento quel ch'io fento sei na to per tor men to bar bara bar bara del mio cor
 Po Fe Po Fe Po

m° Fe Fe m° Fe Fe m° Fe Fe m° Fe Fe
 m° Fe Fe m° Fe Fe m° Fe Fe m° Fe Fe
 m° Fe Fe m° Fe Fe m° Fe Fe m° Fe Fe
 del mio cor del mio cor
 del mio cor del mio cor
 m° Fe Fe m° Fe Fe m° Fe Fe m° Fe Fe
 Fe Po m° Fe Po m° Fe Po m° Fe Po
 Fe Po m° Fe Po m° Fe Po m° Fe Po
 Fe Allegro Po m° Fe m° Fe Po
 Qual' astro in ciel splende - a quel di quel di che un al ma re - a seppe inspirar - mi inspirar - mi amor qual' astro in
 Qual' astro in ciel splende - a quel di che un al ma re - a seppe inspirar - mi inspirar - mi amor qual
 Po m° Fe Po m° Fe Po

Handwritten musical score on page 36, featuring vocal staves with lyrics in Italian and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'm° Fe', 'Fe', and 'p°'.

Lyrics:

ciel in ciel quel di sep-pe in-spi-rar-mi in-spi-rar-mi a-mor in-spi-rar-mi a-mor Cru-del! morir mi
 astro in ciel quel di sep-pe in-spi-rar-mi in-spi-rar-mi a-mor in-spi-rar-mi a-mor
 ve-dimorirmi ve-di e insulti insulti al mi-o dolor - al mi-o dolor!
 Empia -em-pia mi sei pa-le semiseipale-se - e vuoi e vuoi

m° Fe *Fe* *m° Fe* *P°* *rinf.* *m° Fe* *P°*

m° Fe *Fe* *m° Fe* *P°* *rinf.* *m° Fe* *P°*

m° Fe *Fe* *m° Fe* *P°* *rinf.* *m° Fe* *P°* *m° Fe*

Ah che crudeltà che affanno è quel ch'io sen-to quel ch'io sento sei na - - to

dir-mi ancor tra-dir-mi ancor cheingan no che affanno è quel ch'io sen-to quel ch'io sento sei na - - ta

m° Fe *Fe* *m° Fe* *P°* *rinf.* *m° Fe* *P°* *m° Fe*

Fe *P°* *Fe* *P°* *Fe* *P°* *Fe* *P°* *Fe* *P°*

P° *Fe* *P°* *Fe* *P°* *Fe* *P°* *Fe* *P°*

Fe *P°* *Fe* *P°* *m° Fe* *P°*

per tor - - men-to bar-baro bar-ba-ro del mio cor morir mi ve di crudel cru-del che af-

per tor - - men-to bar-bara bar-ba-ra del mio cor evnoitradir-mi tradirmian cor che af-

Fe *P°* *Fe* *P°* *m° Fe* *P°*

Handwritten musical score on page 58, featuring multiple staves with lyrics and musical notation. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and include the words "Poco Fe", "Fe po", "fan", "no", "barbaro", "barbara", "del mio cor", and "Fe m° Fe". The notation includes various musical symbols such as notes, rests, and dynamic markings like "pmo" and "m° Fe". The score is organized into systems, with each system containing multiple staves. The handwriting is clear and legible, and the overall layout is well-structured.

Lyrics visible on the page:

Poco Fe Fe po Fe po

fan no barbaro barbaro del mio cor

fan no barbara barbara del mio cor

del mio cor del mio cor

Fifteen
D U E T S
for
VOICES & HARPSICHORD

Composed and Humbly Dedicated to

The Hon^{ble} Miss Frances Pelham,

BY

GIOACCHINO COCCHI

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 Where may be had all this Authors Works, NB Just Publish'd a celebrated Sett of Lessons by Nafci, Price 10^s 6^d. and a
 second Sett by Garth, Pr. 10^s 6^d. and a 7th Sett by Vento, Pr. 10^s 6^d. with the greatest Variety of new Musick &c. &c. &c.





Mademoiselle

Votre Gout pour la Musique, et la protection dont vous honnorez
la mienne, et moi meme, m'encouragent à vous offrir, et dedies ces produc-
tions de mon Talent: Daignez agréer, Mademoiselle, ce tribut de ma par-
faite reconnoissance, et du profond respect, avec le quel j'ai l'honneur d'être

Mademoiselle

Votre tres humble, et tres

obeissant Serviteur

Joachim Cocchi.





Con Gusto

Grate voci di contento ch'almio Cor pa-ce recate pa--ce recate f'odan l'aure l'aure innamo-

Grate voci di contento ch'almio Cor pa-ce recate pa--ce recate f'odan l'aure innamo-

-ra-te per voi sempre per voi sempre ri-fonar - - - per voi sempre ri-fonar per voi

-ra-te per voi sempre per voi sempre ri-fonar - - - per voi sempre ri-fonar per voi

sempre ri-fonar - - - fem-pre ri-fo-nar. E la Reggia il mon-te il li-do d'un a-

sempre ri-fonar - - - fem-pre ri-fo-nar. E la Reggia il mon-te il li-do

rin.

- - mor cof- - tan- - tee fi- - do f'ò - da in - tor no f'ò - da in - torno f'ò - da f'ò da ad e - - cheg - - giar
d'un a - - mor cof- - tan- - tee fi- - do f'ò - da in - - torno f'ò - da in - tor - no f'ò - da f'ò da ad

ad e - - cheggiar ad e - - cheg-giar - - - - - ad
e - - cheg-giar ad e - - cheg-giar - - - - -

e - - cheggiar ad echeggiar ad echeg-giar ad e - - - cheg - - giar.
- - - ad e - - cheg-giar ad echeg-giarad echeg-giar ad e - - - cheg - - giar.

Andante

Con dolce forza le tue pu-pille le tue pu-pille tol-gono o fil-le la li-ber-

-tà la li-ber-tà Cormolleo fie-ro quando ti-mi-ra ah! ah! del par fof-

-pi-ra per tua bel-tà del par fof-pi-ra per tua bel-tà per tua bel-tà.

-tà la li-ber-tà Cormolleo fie-ro quando ti-mi-ra ah! ah! del par fof-

-pi-ra per tua bel-tà del par fof-pi-ra per tua bel-tà per tua bel-tà.

Maestrofo

Quel traditor che Sogna che d'accusarmi in-tende

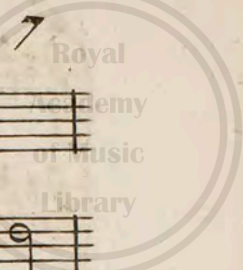
che d'accusarmi in-ten-de ma fede poi non rende ma po-i non a pie-ta - - -

ma po-i non a pie-ta quell'abeltach'accende quella che alletta e piace quella che al-

- let-ta e piace ma po non e ca-pa-ce d'amor di fe-del-ta - - - d'amor di fe-del-

ah mi deridi in-grato ah chimaitrovò nel Fa-to magior la crudel-tà la crudel-tà chimaitro-
 -tà crudel m'infulti ancora? chimaitrovò nel Fa-to magior la crudel-tà la crudel-tà chimaitro-
 F Po.F. F Po.F. P m F
 -vò nel Fa-to magior la crudel-tà ma-gior la cru-del-tà
 -vò nel Fa-to magior la crudel-tà ma-gior la cru-del-tà
 ff. rin. F P m.F.
 Ingrato ah mi deridi ah chimaitro-vò chi ma--i chimaitrovò nel
 va crudel ah m'infulti ah chimaitro-vò chi ma--i chimaitrovò nel
 F P m F F P
 Fa-to magior la crudel-tà magior la cru-del-tà la cru-del-tà ah
 Fa-to magior la crudel-tà magior la cru-del-tà la cru-del-tà
 F P F P F

Allegro molto



perdo la speranza nu - mi nu - mi di me dime pie - tà

- ta' e pur la sua fsembianza in - - te - ne - - rir in -

Po. F. F Po. F.

oh barbaro tormento oh barbaro tormento il co - re o nu - mi il Cor man - - cando il Cor o

- - te - nerir mi fa' oh barbaro tormento oh barbaro tormento il co - re o nu - mi il Cor man - - cando il Cor o

F P

numi il Cormancando il cormancan - - do vâ man - - can - - do vâ man - - can - do vâ il core o numi il cormancando il cormancan

numi il Cormancando il cormancan - - do vâ man - - can - - do vâ man - - can - do vâ il core o numi il cormancando il cormancan

m F

- can - - do vâ man - - can - - do vâ man - - can - do vâ.

- - can - - do vâ man - - can - - do vâ man - - can - do vâ.

F

Allegretto

Il Cor di giu-bi-lo Il Cor di giu-bi-lo mi balza in pet-to posso dar li-be-ro

Il Cor di giu-bi-lo mi balza in pet-to

posso dar li-be-ro corfo al af-fet-to la pace a-ma-bile ri-torna al Cor ri-tor-na al

posso dar li-be-ro corfo al af-fet-to la pace a-ma-bile ri-torna al Cor ri-tor-na al

Cor - - - - - ri-tor-na al Cor ri-tor-na al Cor

Cor - - - - - ri-tor-na al Cor ri-tor-na al Cor

F P F F P F

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Ec-co respi-ra-no due cori a-man-ti ecco ec-co ri-tro-va-no termine i pian-ti

Ec-co respi-ra-no due cori a-manti ec-co ri-tro-va-no termine i pian-ti

al fin tra'i ge-miti al fin tri-on fa tri-on fa amor - - - tri-

al fin tra'i ge-miti al fin tri-on fa tri-on fa a-mor - - - tri-

rin.

- - on fa a-mor - - tri-on fa a-mor tri-on fa a-mor tri-on fa a-mor.

- - on fa a-mor - - tri-on fa a-mor tri-on fa a-mor tri-on fa a-mor.

Allegro

Nel-la fel-vet-ta a-mi-ca fel-vet-ta a-mi- - - ca fu' l'al-ba ru-gia--dofa Fil-li-de
mi-a vez-zo--fa mi-a vez-zo--fa vie-ni al tuo fi-do al tuo fi-do el-pin vieni vie- - -
mi-a vez-zo--fa mi-a vez-zo--fa vie-ni al tuo fi-do al tuo fi-do el-pin Fil-li-de
-ni vieni vieni al tuo fi-do al tuo fi-do el-pin Fil-li-de mi- - - a
mi- - a vie--ni vieni vieni al tuo fi-do al tuo fi-do el-pin vieni vie- - -
vie--ni vieni vieni al tuo fi-do al tuo fi-do el-pin al tuo fi-do el-pin al tuo fi-do el-pin
- - - ni vieni vieni al tuo fi-do al tuo fi-do el-pin al tuo fi-do el-pin al tuo fi-do el-pin

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Re-te d'ar-gen-to e rofea par-te t'afcon-dae li-be-ro par-te ti la-fci il lu-ci-do i-na-nel-

- la-to i-na-nel-la-to crin ti la-fci il lucido i-na-nel-la-to

i-na-nel-la-to i-na-nel-la-to crin re-te d'ar-gen-to ti la-fci il lucido i-na-nel-

- la-to i-na-nel-la-to i-na-nel-la-to crin i-na-nel-la-to crin.

Comodo

La bel-la nave e pron-ta ecco la spon-dae il li-do ec-co la spon-dae il li-do do-ve

La bel-la nave e pron-ta ecco la spon-dae il li-do ec-co la spon-dae il li-do do-ve

nocchier Cu-pi-do bel-le v'in-vita al-mar bel-le v'in-vita al-mar v'in-vi-ta al-mar v'in-vi-ta al-mar mi-

nocchier Cu-pi-do bel-le v'in-vita al-mar bel-le v'in-vita al-mar v'in-vi-ta al-mar v'in-vi-ta al-mar mi-

-ra-te come l'an-co-ra gia dalle a-rene svel-fe-ro mille amorin-che apprestan fi fa-cto-fi fa-cto-fi a na-vi-

-ra-te come l'an-co-ra gia dalle a-rene svel-fe-ro mille amorin-che apprestan fi fa-cto-fi fa-cto-fi a na-vi-

-gar- - - fa-cto-fi fa-cto-fi a navi-gar- - a navi-gar. mi-

-gar- - - fa-cto-fi fa-cto-fi a navi-gar- - a navi-gar. mi-

Adagio

The musical score is written for voice and piano. It consists of three systems of music. Each system has three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The tempo is marked 'Adagio'. The key signature has one flat (B-flat). The time signature is 2/4. The lyrics are in Italian. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

Sil-via la not-te ta--ci-ta l'a--li spie-gan-do vâ la not-te o

Sil-via la not-te spie-gan-do vâ e nel Ciel vive e fulgi-de le stelle appa-rir fâ

Silvia la not-te ta--ci-ta l'a--li spiegan-do vâ spiegan-do vâ spiegan-do vâ.

Andantino

Ombre a-me-ne a mi che piante il mio be-ne il caro amante chi mi dice ove n'an-

Ombre a-me-ne a mi che piante il mio be-ne il caro amante

-do chi mi dice ove n'andò o-ve o-ve n'andò chi mi dice ove n'andò chi mi dice ove n'an-dò o-ve

chi mi dice ove n'andò o-ve o-ve n'andò chi mi dice ove n'an-dò o-ve

o-ve n'andò o-ve n'andò Zeffi-ret-to lusinghiero a lui vo-la meffa-giero di che

o-ve n'andò o-ve n'andò Zeffi-ret-to lusinghiero a lui vo-la meffa-giero di che

torni e che mi renda quella pace che non ò di che torni e che mi renda di che torni e che mi renda quella pace che non ò di che

torni e che mi renda quella pace che non ò di che torni e che mi renda quella pace che non ò

torni e che mi renda di che torni e che mi renda quel - - - la pace che non ò - - - che non ò di di che

di che torni e che mi renda quel - - - la pace che non ò - - - che non ò

torni di che mi renda quella pace che non ò - - - quella pace che non ò quella quella pace che non ò.

di che mi renda quella pace che non ò - - - quella pace che non ò quella quella pace che non ò.

P F P F

Andante
Spiritofo

8. P F

Si be-viam veggio - fa Clori il buon vino amar ben fa' il buon vino amar ben fa' rav-vi-

8. P F

Si be-viam veggio - fa Clori il buon vino amar ben fa' il buon vino amar ben fa' rav-vi-

8. P F

Si be-viam veggio - fa Clori il buon vino amar ben fa' il buon vino amar ben fa' rav-vi-

8. P F

-viam gli oppreffi umori col fa-vor di tua bel-tà - - - - - col fa-

-viam gli oppreffi umori col fa-vor di tua bel-tà - - - - - col fa-

-viam gli oppreffi umori col fa-vor di tua bel-tà - - - - - col fa-

-viam gli oppreffi umori col fa-vor di tua bel-tà - - - - - col fa-

--vor di tua bel-tà col fa-vor di tua bel-tà di tua bel-tà di tua bel-tà. Due ri-
 --vor di tua bel-tà col fa-vor di tua bel-tà di tua bel-tà di tua bel-tà. Due ri-
 --vor di tua bel-tà col fa-vor di tua bel-tà di tua bel-tà di tua bel-tà.

--den-ti labbra care dolci fo-no e belle ancor dolci fo-no e belle an-cor ma bagna-te di buon vi-no an' più
 --den-ti labbra care dolci fo-no e belle ancor dolci fo-no e belle an-cor ma bagna-te di buon vi-no an' più

grato e ben vi-ci-no il co-lo-re ed il fa-por il co-lo-re ed il fa-por.
 grato e ben vi-ci-no il co-lo-re ed il fa-por il co-lo-re ed il fa-por.
 grato e ben vi-ci-no il co-lo-re ed il fa-por.

Tempo Giusto

Vo cer - cando Vo cer - can - do in o - - gni par - - te in o - - gni parte

Vo cer - can - do in o - - gni par - - te in o - - gni parte

il mi - o caro il mi - o ca - - ro a - - ma - - to ben a - - ma - - to ben Ed in tan - to

il mi - o ca - - ro a - - ma - - to ben a - - ma - - to ben Ed in tan - to

a me con - viene a me con - viene a me con - viene fem - - pre in - - cer - ta fem - - pre in - - cer - ta a

a me con - viene a me con - viene a me con - viene fem - - pre in - - cer - ta a

fof - - pi - rar a fof - - pi - rar a fof - - pi - rar a fof - - pi - rar a . fof - -

fof - - pi - rar a fof - - pi - rar a fof - - pi - rar a fof - - pi - rar a fof - -

- - pi - - - rar Vo cer - - cando il mi - o ca - - ro a - - ma - - to ben a - - ma - - to ben

- - pi - - - rar il mi - o ca - - ro a - - ma - - to ben a - - ma - - to ben

il mi - o ca - - ro a - - ma - - to ben il mi - o ca - - ro a - - ma - - to ben.

il mi - o ca - - ro a - - ma - - to ben il mi - o ca - - ro a - - ma - - to ben.

All.^o mod.^o

Cresci arbor cel Fe-li-ce spie-ga la chioma al-te-ra

spiega la chioma al-te-ra cresci e la stagion fe-ve-ra non giunga

mai per te no no non giun-ga ma-i non giunga mai per te non

mai fe-ve-ra no no non giun-ga ma-i non giunga mai per te non

giun-ga mai per te non giun-ga mai per te L'au-ra ti

giun-ga mai per te non giun-ga mai per te L'au-ra ti

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fcherzi in - tor - no ma con mo - def - te piu - me ma con mo - def - te piu - me
fcherzi in - tor - no ma con mo - def - te piu - me ma con mo - def - te piume ti
e ti lambifca il fiu - me ma rifpet - to - fo al piè rif - pet - to - fo
fcherzi in - tor - no e ti lambifca il fiu - me ma rifpet - to - fo al piè
fi fi ma rif - pet - to - fo ma rif - pet - to - fo al piè ma rif - pet - to -
fi fi ma rif - pet - to - fo ma rif - pet - to - fo al piè ma rif - pet - to -
- fo al piè ma rif - pet - to - fo al piè.
- fo al piè ma rif - pet - to - fo al piè.

Softenuto

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Sem - pre fa - - rò cof - tan - - te fa - - rò cof - tan - - te

fem - - pre fem - - pre t'a - - do - - - re - - rò t'a - - do - - - re - - rò t'a -

fem - - pre fem - - pre t'a - - do - - - re - - rò t'a - - do - - - re - - rò t'a -

- - - do - - - re - - rò t'a - - do - - - re - - rò Ben - che ben - che spie -

- - - do - - - re - - rò t'a - - do - - - re - - rò Ben

Allegro

- ta - - ta ognor mio ben mio ben ti chia - - me - ro' mio ben e ffor - - tu - - na - - to an -

- - che ben - che fpie - ta - - ta ognor mio ben mio ben ti chia - - me - rò mio ben e

- - - cor cru - - del cru - del cru - del ti fe - - gui - rò ti fe - - gui - rò ti

ffor - - tu - - na - - to an - cor cru - del cru - del ti fe - - gui - rò ti fe - - gui - rò ti

fe - - gui - - rò ma fi - - do a - - man - - - te. D.C. il Primo Tempo

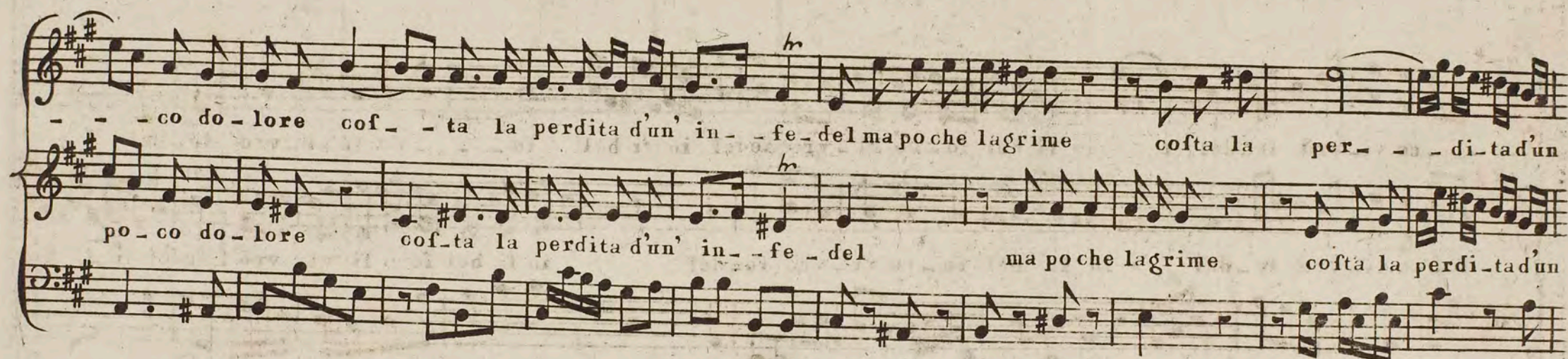
fe - - gui - - rò ma fi - - do a - - man - - - te.

Andante



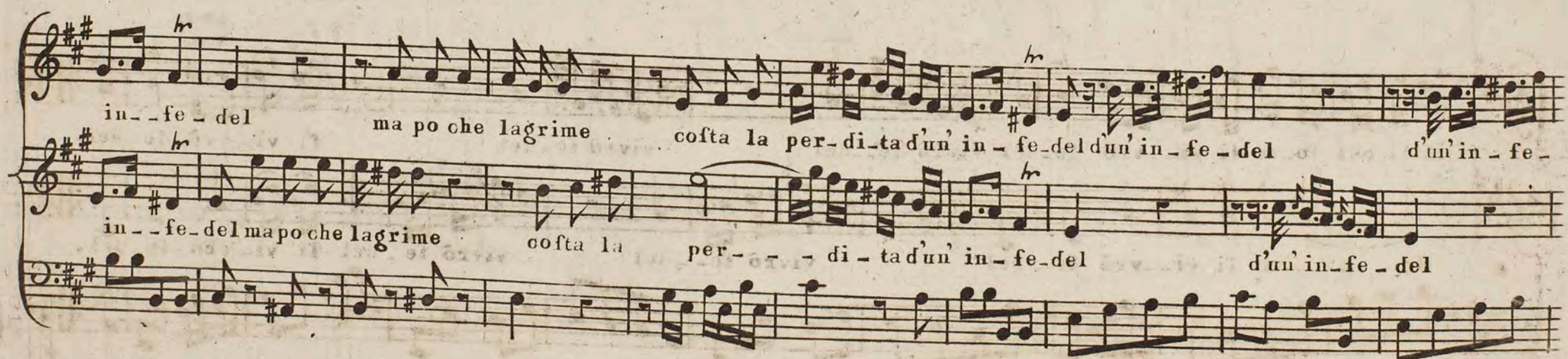
Sò - - che per gio - - co mi chie diamo - re ma ma po che lagrime ma po -

Sò - - - che per gio - - co mi chie diamo - re ma ma po che lagrime ma



- - co do - lore cof - - ta la perdita d'un' in - - fe - del ma po che lagrime co sta la per - - - di - ta d'un

po - co do - lore cof - ta la perdita d'un' in - - fe - del ma po che lagrime co sta la per di - ta d'un



in - - fe - del ma po che lagrime co sta la per - di - ta d'un' in - fe - del d'un' in - fe -

in - - fe - del ma po che lagrime co sta la per - - - di - ta d'un' in - fe - del d'un' in - fe - del

del a un'altro ogetto che tu non fai anch'io l'af-fet-to finor fer-ba-i e in fi bel fo-
d'un in-fe-del a un'altro ogetto che tu non fai anch'io l'af-fet-to finor fer-ba-i e in fi bel

co vi-vrò fe-del e in fi bel fo-co vi-vrò fedel in fi bel fo-co fi vi-vrò fe-del
fo-co vi-vrò fe-del e in fi bel fo-co vi-vrò fe-del in fi bel foco fi vi-vrò fedel in fi bel

in fi bel fo-co fi vi-vrò fe-del vivrò fe-del fi vi-vrò fe-del.
fo-co fi vi-vrò fe-del vivrò fe-del vivrò fe-del fi vi-vrò fe-del.

Andantino
Grazioso

Ninfe vezzose a-mabili scioglie te il vostro Cor il vos-tro Cor fe i Pastorel-li tor-nano
Ninfe vezzose a-mabili scioglie te il vostro Cor il vostro Cor fe i Pastorel-li tor-nano

guarda- - - te vi da lor Ninfe vezzose a-mabi-li scioglie te il vostro Cor il vos - tro Cor che
guarda- - - te vi da lor Ninfe vezzose a-mabi-li scioglie te il vostro Cor il vos - tro Cor che

meglio è in al-le- - - gria senza ma-lin-co - ni - - a cantar sonare e ridere che piange-re d'amor che piangere d'amor
meglio è in al-le- - - gria senza ma-lin-co - ni - - a cantar sonare e ridere che piange-re d'amor che piangere d'amor

che piangere d'a-mor che piangere d'a-mor che pian- - - ge - - - re d'a - - - mor
che piangere d'a-mor che piangere d'a-mor che pian- - - ge - - - re d'a - - - mor

CORO

27

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Che meglio è in al - legria fenza malinco - ni - a cantar fonare e ridere che piangere d'amor che piangere d'a - mor che

Che meglio è in al - legria fenza malinco - ni - a cantar fonare e ridere che piangere d'amor che piangere d'a - mor che

Che meglio è in al - legria fenza malinco - ni - a cantar fonare e ridere che piangere d'amor che piangere d'a - mor che

Che meglio è in al - legria fenza malinco - ni - a cantar fonare e ridere che piangere d'amor che piangere d'a - mor che

piangere d'amor che piangere d'amor che pian - - ge - - re d'a - - mor.

piangere d'amor che piangere d'amor che pian - - ge - - re d'a - - mor.

piangere d'amor che piangere d'amor che pian - - ge - - re d'a - - mor.

piangere d'amor che piangere d'amor che pian - - ge - - re d'a - - mor.

Andantino

Voi fin le la-grime per far via-ma-re per far via-ma-re ver far vo-le-te
 Voi fin le la-grime per far via-ma-re per far via-ma-re ver far vo-le-te

pupil-le ca-re pu-pil-le ca-re nò non piange-te nò non piange-te ch'io v'a-me-rò pupil-le
 pupil-le ca-re pu-pil-le ca-re nò non piange-te ch'io v'a-me-rò

ca-re ch'io v'a-me-rò nò non piange-te ch'io v'a-me-rò fe-del fa-
 nò non piange-te ch'io v'a-me-rò pupille ca-re ch'io v'a-me-rò fe-del fa-

-ro fe-del fa-rò
 -ro fe-del fa-rò

Le calde stille fi fi frena-te fi fre-nate
 Le calde stille fi fi frena-te fi fre-nate

1 2

un guardo te - ne - ro in me fif - fa - te in me fif - fa - te care ca - re pu - pille fe - del fe - del fa -

rin.

ro' pupille ca - re fe - del fa - ro un guardo te - ne - ro fe - del fa -

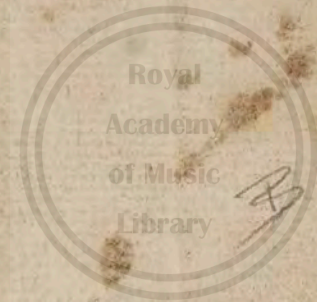
ro' non piange - te fe - del fe - del fa - ro un guardo te - ne - ro fe - del fe - del fa - ro pu - pil - le care io v'ame -

ro' fe - del fa - ro pu - pille care io v'ame - ro fe - del fa - ro fe - del fa - ro.

F



xx (162368.1)



Geitrie
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Sig.^r Giuseppe Manfredini

L O N D O N

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I.

Andante
Spiritoso

Handwritten musical score for a five-part setting, likely for voices and instruments. The score is in 2/4 time and B-flat major. It features complex melodic lines with many sixteenth and thirty-second notes, as well as rests and fingerings. The first system has five staves, and the second system has five staves. The second staff in the second system is marked 'unif.'.

Handwritten musical score for "L'Amato" by Giovanni Battista Pergolesi. The score is written on ten staves, grouped into four systems of two staves each. The first system includes vocal staves with lyrics "Pia. Pia. For." and a basso continuo staff. The second system includes a vocal staff with lyrics "Colla Parte" and a basso continuo staff. The third system includes a vocal staff with lyrics "Almen se non possio non possio seguir l'amato" and a basso continuo staff. The score features various musical notations including treble and bass clefs, key signatures (one flat), time signatures (7/8 and 6/8), and dynamic markings like "Pia." and "For.". Fingerings are indicated by numbers 1-5 above notes. The manuscript is on aged, slightly stained paper.

6
Pia.
Pia.
Bene . fe guir l'a - ma - to Bene . Af - fetti del cor mio cor mio cor
Pia. 6 5 Pia. tasto solo
Pia. Pia. For.
Pia. Pia. *trist.* *trist.*
mio fe gui - te lo fe gui - te - lo fe gui - te - lo per me fe - gui - te
For. Pia. Pia. For. 6 4 5 3

Handwritten musical score for a vocal and piano piece, page 4. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "lo per me", "Pia.", "Al men fe non posf i o non posf i o fequir l'amato Bene l'amato". The piano part includes various fingerings and a "Col Basso" section.

Lyrics: lo per me

Lyrics: Pia.

Lyrics: Al men fe non posf i o non posf i o fequir l'amato Bene l'amato

Col Basso

Pia. Pia.

Bene Affet. Pia.

Pia. For. Unif. Pia.

ti del Cor mio fegui te lo fegui te lo fegui

For. Pia.

hr. Pia. For. Pia. Pia. Music Library

te lo per me Cor mio, Cor mio, Cor mio, segui te lo fe -

4 3 Pia. For. Pia.

For. Fortiss. unif. hr.

gui te lo segui te lo per me voi per me

4 3 Fortiss. 4 3

The musical score is written on a single page and consists of two main systems, each containing five staves. The notation is as follows:

- System 1 (Top):**
 - Staff 1: Treble clef, one flat key signature. Contains a series of eighth and sixteenth notes with fingerings 1, 6, and 6.
 - Staff 2: Treble clef, one flat key signature. Contains a series of eighth and sixteenth notes with fingerings 1, 6, and 6. Ends with the marking "un is."
 - Staff 3: Alto clef, one flat key signature. Contains a series of eighth and sixteenth notes.
 - Staff 4: Treble clef, one flat key signature. Contains a series of eighth and sixteenth notes.
 - Staff 5: Bass clef, one flat key signature. Contains a series of eighth and sixteenth notes with fingerings 6, 6, 6, 6, 6, 5, and 7.
- System 2 (Bottom):**
 - Staff 1: Treble clef, one flat key signature. Contains a series of eighth and sixteenth notes with slurs and ties.
 - Staff 2: Treble clef, one flat key signature. Contains a series of eighth and sixteenth notes with slurs and ties. Ends with the marking "Pia." and "For.".
 - Staff 3: Alto clef, one flat key signature. Contains a series of eighth and sixteenth notes.
 - Staff 4: Treble clef, one flat key signature. Contains a series of eighth and sixteenth notes.
 - Staff 5: Bass clef, one flat key signature. Contains a series of eighth and sixteenth notes with fingerings 7, 5, 6, 4, 7, 5, and 3. Ends with the marking "Pia."

Handwritten musical score on page 8, featuring vocal and instrumental staves with lyrics in Italian. The score includes various musical notations such as notes, rests, and dynamic markings like "Pia." and "For.".

The lyrics are:

Gia fem-pre a lui vi-cino Raccolti Amor vi
tiene! Amor vi tiene! e info-li-to cami--no e info-li-

Dynamic markings include "Pia." (Piano) and "For." (Forzando).

Figured bass notation is present in the lower staves, including figures like 6, 4, 5, 3, 6, 5, 4, 3, 6, 5, 3, 7, 6, 5, 3, 7, 4, 2, 5, 3, 7.

to cammino ques-to per voi non e', questo per voi non e.

DA CAPO

II.

Allegro

Handwritten musical score for a piece marked "II. Allegro". The score consists of two systems of five staves each. The first system includes a treble staff with a melodic line, a bass staff with a similar melodic line, a middle staff with a single note, and two empty staves. The second system includes a treble staff with a melodic line, a bass staff with a similar melodic line, a middle staff with a single note, and two empty staves. The tempo "Allegro" is written in cursive. The key signature is two sharps (F# and C#). The time signature is 6/8. The notation is in a historical style with various note values and rests.

Colla Parte
Pia.
Pia.
6 Non cu--ro l'affet--to d'un timido Aman--te che fer--ba nel
Pia.
pet--to fi po--co va--lor non cu--ro l'affet--to d'un ti--mido Aman--te che
6 5 4 5 3 6 7 6 7

fer - ba nel pet - to fi po - co valor che fer - ba nel pet - to fi po - co va

For. Pia. For. Pia. For.

lor fi po - co valor fi po - co valor

For. 6 Pia. 6 7 3 For. 6 Pia. 6 7 3 For.

Handwritten musical score on page 13, featuring vocal and instrumental staves. The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), and time signatures (3/4 and 6/4). The lyrics are written below the vocal staves.

Top System:

- Staff 1 (Vocal): Treble clef, two sharps. Melody line.
- Staff 2 (Vocal): Treble clef, two sharps. Melody line. Markings: *unifs.*, *Uniff.*
- Staff 3 (Instrumental): Treble clef, two sharps. Empty staff.
- Staff 4 (Vocal): Treble clef, two sharps. Melody line. Markings: *Non*
- Staff 5 (Bass): Bass clef, two sharps. Bass line. Markings: **3*, **7*, *6/4*, **3*

Bottom System:

- Staff 6 (Vocal): Treble clef, two sharps. Melody line. Marking: *Colla Parte*
- Staff 7 (Vocal): Treble clef, two sharps. Melody line. Marking: *Pia.*
- Staff 8 (Instrumental): Treble clef, two sharps. Empty staff.
- Staff 9 (Vocal): Treble clef, two sharps. Melody line. Lyrics: *cu - ro l'affet - to d un ti - mido Amante che fer - ba nel petto fi po - co va*
- Staff 10 (Bass): Bass clef, two sharps. Bass line. Markings: *Pia.*, **3*, *6*, *7*, *5*

For. Pia. Colla Parte

Uniff.

lor che ferba nel petto fi po—co valor che ferba nel petto fi po—co va

For. Pia.

lor non cu—ro l'affetto d'un ti—mi—do Amante che

Colla Parte

fer--ba nel petto fi po--co valor che fer--ba nel pet--to fi po--co va

For

For

lor fi po--co va-lor fi po--co valor

For

Handwritten musical score on page 16, featuring multiple staves with notes, rests, and dynamic markings. The score includes a large bracket on the left side, grouping the first five staves. The notation includes various note values, rests, and dynamic markings such as *Pia.*, *Uniff.*, and *For.*. The tempo marking **ANDANTINO** is visible in the lower section. The score concludes with the lyrics "che trema se vede far uso del" and a final dynamic marking *Pia.*.

Pia. *For.* *Uniff.* *For.*

ANDANTINO

che trema se vede far uso del

Pia.

Pia
Uniff.

brando ch'è audace fol quando fi parla d'amor ch'è audace fol quando li parla d'amor che

6 5 *3 6 5 6 5 6 For.

DA CAPO

audace fol quando fi parla d'amor fi par-la d'amor.

*3 6 4 *5 *3 *6

III.

Largo

Royal Academy of Music

Unif.

Unif.

Col Bafs.

tr.

Pia.

Pia.

Pia.

Pia.

For.

For.

For.

Handwritten musical score on page 19, featuring vocal and instrumental staves. The score includes lyrics in Italian: "A perdo - na il primo", "affetto quest'accento sconfigliato quest'accento sconfiglia - to colpa fu' del la - bro u". The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 6, 7, 5, 4, 3, 2). The score is written in a system of staves, with some staves labeled "Unif." and "Col Basso".

Unif.

Col Basso

A perdo - na il primo

affetto quest'accento sconfigliato quest'accento sconfiglia - to colpa fu' del la - bro u

Handwritten musical score on page 20, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are in Italian.

Vocal Part:

- Staff 1: *tr.* (trill) on the first note.
- Staff 2: *tr.* (trill) on the first note.
- Staff 3: *tr.* (trill) on the first note.
- Staff 4: *tr.* (trill) on the first note.
- Staff 5: *tr.* (trill) on the first note.
- Staff 6: *tr.* (trill) on the first note.
- Staff 7: *tr.* (trill) on the first note.
- Staff 8: *tr.* (trill) on the first note.
- Staff 9: *tr.* (trill) on the first note.
- Staff 10: *tr.* (trill) on the first note.
- Staff 11: *tr.* (trill) on the first note.
- Staff 12: *tr.* (trill) on the first note.
- Staff 13: *tr.* (trill) on the first note.
- Staff 14: *tr.* (trill) on the first note.
- Staff 15: *tr.* (trill) on the first note.
- Staff 16: *tr.* (trill) on the first note.
- Staff 17: *tr.* (trill) on the first note.
- Staff 18: *tr.* (trill) on the first note.
- Staff 19: *tr.* (trill) on the first note.
- Staff 20: *tr.* (trill) on the first note.

Piano Part:

- Staff 1: *6* (finger number)
- Staff 2: *6* (finger number)
- Staff 3: *6* (finger number)
- Staff 4: *6* (finger number)
- Staff 5: *6* (finger number)
- Staff 6: *6* (finger number)
- Staff 7: *6* (finger number)
- Staff 8: *6* (finger number)
- Staff 9: *6* (finger number)
- Staff 10: *6* (finger number)
- Staff 11: *6* (finger number)
- Staff 12: *6* (finger number)
- Staff 13: *6* (finger number)
- Staff 14: *6* (finger number)
- Staff 15: *6* (finger number)
- Staff 16: *6* (finger number)
- Staff 17: *6* (finger number)
- Staff 18: *6* (finger number)
- Staff 19: *6* (finger number)
- Staff 20: *6* (finger number)

Lyrics:

sa - to a' chiamarti ogn'or co - si chiamar -

ti a' chiamarti ogn'or co - si

For

Pia.

Pia.

Col basso

A per_dona il primo affetto il primo affetto quest'accento sconsigliato colpa fu del la_brou

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves, with the vocal line in the center. The lyrics are in Italian. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments like trills and mordents. The tempo is marked "Allegretto" and the key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as "For." (Forzando) and "Pia." (Pianissimo). The lyrics are: "sato dellabro usato, a chiamar ti a chia mar ti ognor co si a per do na il primo affetto il primo affetto a chia".

Handwritten musical score on page 23, featuring vocal and instrumental staves. The score includes lyrics and performance markings.

Lyrics:

marti ogn or co -- si

Performance markings:

- hr.* (multiple instances)
- Uniff.* (multiple instances)
- 6* (multiple instances)
- Uniff* (multiple instances)
- Col Basso*
- Pia*
- ALLEGRO**
- mi fidai del mio ris*

The score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and several instrumental lines, including a bass line labeled "Col Basso". The tempo changes to "ALLEGRO" in the final section.

24

petto che vegliava in guardia al co-re ma il rispetto del a-more fù se-dotto è mi tradi mailris

Colla Parte

Uniff

petto dell a-mo-re fù sedotto è mi tradi è mi tradi è mi tradi. DA CAPO

IV.

ALLEGRO

Grazioso

The musical score is written for a four-part setting, likely for voices and basso continuo. It is divided into two systems, each containing four staves. The first system includes vocal parts with lyrics and a basso continuo line with figured bass. The second system continues the musical setting with similar instrumentation. The manuscript is on aged paper with a Royal Academy Music Library stamp in the top right corner.

First System:

- Staff 1 (Soprano): Melodic line with lyrics. Includes trills (tr) and slurs.
- Staff 2 (Alto): Melodic line with lyrics. Includes "Uniff." markings.
- Staff 3 (Tenor): Melodic line with lyrics.
- Staff 4 (Basso Continuo): Figured bass line with figures: 6, 4, 3, 4, 6, 5, b7, 5, b7, 5, b6, b4, 2, 3, 3.

Second System:

- Staff 1 (Soprano): Melodic line with lyrics. Includes triplets (3) and slurs.
- Staff 2 (Alto): Melodic line with lyrics. Includes "Uniff." markings and triplets (3).
- Staff 3 (Tenor): Melodic line with lyrics.
- Staff 4 (Basso Continuo): Figured bass line with figures: 6, 6, 6, 5, 6.

Handwritten musical score on page 26, featuring vocal and instrumental staves. The score is written in G major (one sharp) and 3/4 time. It includes a vocal line with lyrics and two instrumental parts labeled "Colla Parte" and "Col Basso".

Lyrics:

For
Non so se sde - - gno fi - a
non so se sia pie' ta' quella chel' al - ma mi - a cosi tur - ban - do

Instrumental Labels:

Colla Parte
Col Basso

Figured Bass:

43 44 6
b7 6 6 6 4 3 6 6

Handwritten musical score on page 27, featuring vocal and instrumental staves. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Italian.

First System:

- Vocal Staff:** *tr.* forse tu meglio afsa - i l'in tenderai di me si si
- Instrumental Staff:** Uniff.

Second System:

- Vocal Staff:** va forse tu meglio afsa - i l'in tenderai di me si si
- Instrumental Staff:** Colla Parte For. Uniff.

Third System:

- Vocal Staff:** forse tu meglio afsai - l'in ten - de - ra - i di me
- Instrumental Staff:**

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The lyrics are written below the vocal staves.

Handwritten musical score on page 28, featuring vocal and instrumental staves. The score is written in G major (one sharp) and 3/4 time. It includes a vocal line with lyrics and three instrumental parts: Colla Parre (Violin), Unifl (Flute), and Col Basso (Bassoon). The lyrics are in Italian.

Colla Parre

Unifl

Col Basso

Non so se sde_gno fi_a non

so se sia pie_ta non so se sia pie_ta quella che l'

Fig. 6 6 4 3 7 6 6 4 7 7

di me

Colla Parte

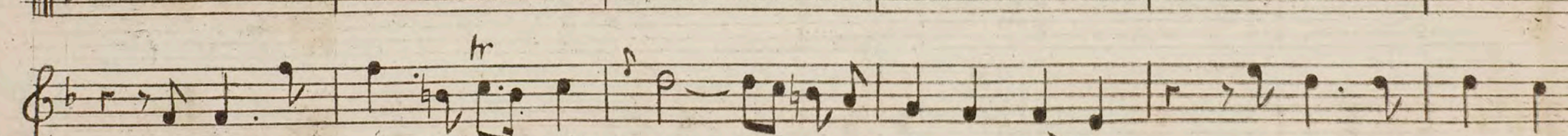
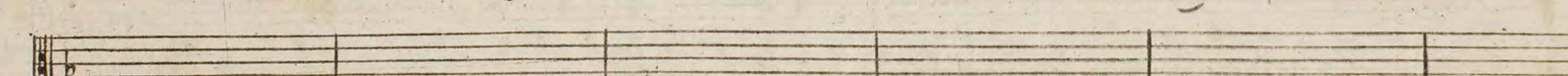
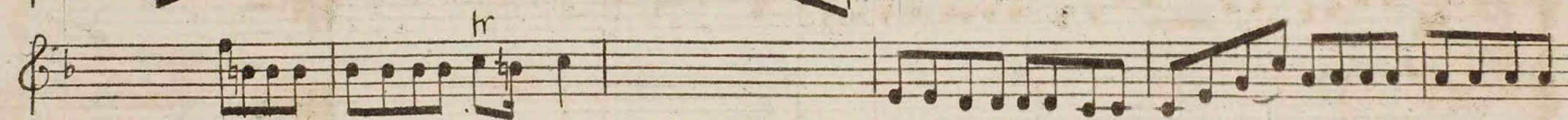
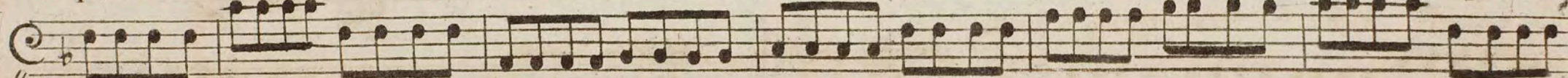
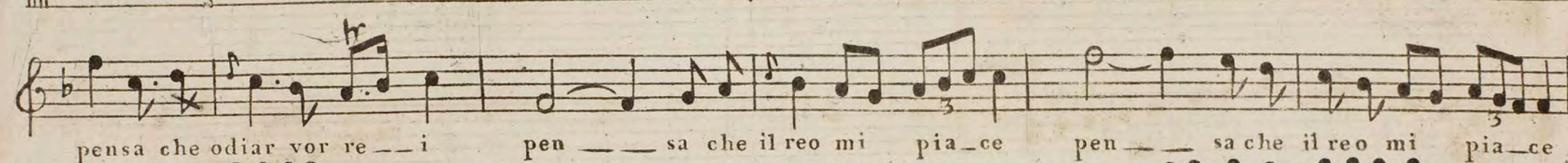
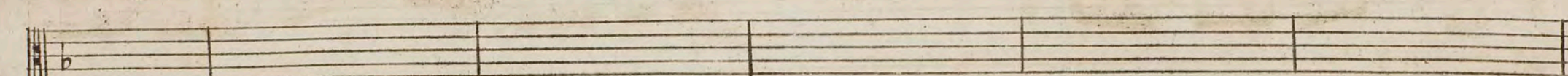
si si forse tu meglio assai l'in - ten - de - rai di me.

di me

Handwritten musical score on page 32. The page contains ten staves of music. The notation includes various note values, rests, and fingerings (e.g., 6, b7, 4, 5, 3, 2). There are two instances of the word "Uniff" written across the staves. The score concludes with a double bar line and a common time signature 'C'.

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Library

Handwritten musical score on page 31. The page contains five staves of music. The notation includes various note values, rests, and fingerings (e.g., 6, 4, 5, 3, 2). There are two instances of the word "Uniff" written across the staves. The score concludes with a double bar line and a common time signature 'C'. Below the staves, the tempo marking "ALLEGRO" and the instruction "Col Basso" are visible. The word "Pensa" is written at the bottom right of the page.



Handwritten musical score on page 33, featuring vocal and instrumental staves. The score is written in G major (one sharp) and 3/4 time. The lyrics are in Italian.

Lyrics:

pa-ce tut-ta con-fi-do a'-te
tut-ta con-fi-do a'-te

DA CAPO

Performance markings:

- tr* (trill) above the first staff.
- For.* (Forcemente) above the second staff.
- Uniff.* (Unison) above the sixth staff.
- tr* (trill) above the eighth staff.

Figured Bass:

Figured bass notation is present in the third, fifth, and seventh staves, indicating the harmonic structure for the basso continuo.

V.

Allegro

Con Spirito

The musical score for Violin V consists of two systems, each with five staves. The first system includes a Cello/Bass staff labeled 'Col Basso'. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures (C and 7/8), and dynamic markings like 'Pia.' and 'For.'. Fingerings are indicated by numbers 3, 4, 5, 6, and 7. The second system continues the musical piece with similar notation and dynamics.

L'Espresso

F. P. F. P. F.

F. P. F. P. F.

4 6 7 5 6 7

Pia. For. Pia. For. Pia. For.

Pia. For. Pia. For. Pia. For.

Pia. For. Pia. For. Pia. For.

6 7 6 7 6 5 6 7

Pia. For. Pia. For. Pia. For.

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Uniff.

Se tu d'amor m'accendi m'accen-di fe

7 6 5

Foi Pia For.

For Pia For.

Col Basso

tu languir mi ve-di fe tu languir mi ve-di perche crudel mi chie-di naf

For Pia

Pia.

Pia.

fan_no mio qual è

For.

Pia

For.

Pia

l'affanno mio qual è

For.

l'affanno mio qual

The musical score is written on ten staves. The first two staves are vocal parts, both marked *Pia.* (Piano). The third staff is a piano accompaniment. The fourth staff is a vocal part with the lyrics "fan_no mio qual è". The fifth staff is a piano accompaniment with fingerings 7, 7, 7, and a triplet marked *3. The sixth staff is a vocal part marked *For.* (Forzando). The seventh staff is a piano accompaniment marked *For.*. The eighth staff is a vocal part marked *Pia*. The ninth staff is a piano accompaniment marked *Pia*. The tenth staff is a vocal part with the lyrics "l'affanno mio qual è". The eleventh staff is a piano accompaniment marked *For.* with a triplet marked *6. The twelfth staff is a vocal part with the lyrics "l'affanno mio qual". The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings.

Handwritten musical score on page 38, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part includes lyrics and performance markings such as *Pia.* (Piano) and *For.* (Forzando). The piano accompaniment includes various musical notations, including triplets, sixteenth notes, and rests. The lyrics are: "e 1' affanno mio qual è 1' affanno mio qual". The score is marked with "Unisf." (Unison) and "hr." (Harmonization). The page number 38 is visible in the top left corner.

Pia. *For.* *Pia.* *For.*

e 1' affanno mio qual è 1' affanno mio qual

Unisf. hr. hr.

Colt Parte

Pia.

Colt Basso

fe tu d' amor m' accen - di m' accen - di fe tu l'anguir mi

Colt Parte

For.

Pia.

For.

Pia.

ve - di fe tu l'anguir mi ve - di perche crudel mi chie - di l'af

Handwritten musical score on page 40, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. The vocal part consists of two staves, and the piano accompaniment consists of two staves. The lyrics are in Italian and are written below the vocal staves.

Vocal Part:

For. Pia. For. Pia.

fa-no mio qual e' perche crudel mi chie-di l'af-fan-no mio qual

Piano Part:

For. Pia.

The piano part includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. It also includes fingerings (e.g., 3, 6, 7, 5, 7) and articulation marks (e.g., tr).

For. Pia. For. For. Pia. For.

1° affan - no mio qual e'

For. Pia. For.

Pia. Pia.

1° affan - no mio qual e' perche crudel mi

Pia.

chiedi l'affanno mio qual e l'affanno mio qual e l'affanno

For. For.

Fortifs. Fortifs.

Pia Pia Pia

tr.

mio qual e'

Colla Parte

For. Pia.

Unifs. Pia.

ten-di fos-pi-ro e' non mi chre-di e' non mi chredi ti-ra-na e' non t'au-

ve-di ch'io mo-ro fol per te per-te ch'io mo

Pia. 6

Handwritten musical score on page 45, featuring vocal and guitar parts. The score is written on five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a bass clef with a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The lyrics are written below the fourth staff: "ro fol per te ch'io mo-ro fol per te . DA Capo". The word "For." appears above the second staff, and "For.6" appears below the fifth staff. The number "4" is written below the first measure of the fifth staff, and "3" is written below the second measure of the fifth staff. The number "6" is written below the third measure of the fifth staff, and "5" is written below the fourth measure of the fifth staff. The score ends with a double bar line and repeat signs.

ro fol per te ch'io mo-ro fol per te . DA Capo

For.

For.6

4 3 6 5

VI.

Allegro

Handwritten musical score for VI. Allegro. The score consists of two systems of staves. The first system includes a treble staff with a melodic line, a staff marked 'Uniff.' (unison), a bass staff marked 'Col Basso' (contrabasso), and a bass staff with a melodic line. The second system includes a treble staff with a melodic line, a staff marked 'Uniff.', a bass staff, and a bass staff with a melodic line. The tempo is marked 'Allegro'. The key signature is one flat (B-flat). The time signature is common time (C). The score is written in ink on aged paper.

Handwritten musical score on page 47, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings like "Uniff." and "Pia.", and tempo markings like "For." and "Pia.".

Lyrics visible on the page:

Tra il Vento è la pro

cel la non fa we

6

Uniff.

For.

Pia.

Pia.

6

4

For. Pia. For. Unii.

der tal' O - ra do - - - - - ve drizzar la pro - ra il

Pia. For. Pia. Pia.

pa - li - do nocchier non fa veder tal' O - ra dove drizzar la -

5 7 5 4 3 6

6 5 6 5

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For. Pia. For. Pia.

Unist.

pro ra Tra le procelle il Vento il pal li do no

For. Pia. Fo.

Unist

For.

chier il pa li do noc chier il pa li do

For.

7 5 Fo 6 6 4

Handwritten musical score on page 50, featuring multiple staves with notes, rests, and lyrics. The score includes a vocal line with lyrics "noc chier" and "Tra il vento e' la pro-cel-la non", and instrumental parts with various musical notations like "tr", "4", "43", and "6".

Lyrics: *noc chier*

Lyrics: *Tra il vento e' la pro-cel-la non*

Other markings: *tr*, *4*, *43*, *6*

Handwritten musical score for "L'Alfano" by G. Rossini. The score is on aged paper with multiple staves. It includes vocal lines with lyrics in Italian and piano accompaniment. The lyrics are: "fa ve der tal' O ra dove drizzar la pro ra il pa li do noe chier il pa". The score features various musical notations including treble and bass clefs, key signatures (one flat), time signatures (4/2 and 6/8), and dynamic markings like "Uniff.". There are also performance instructions like "hr." and "Uniff.".

hr. For. Pia. For. Pia.

lido nocchier do ve drizzar la pro ra non

6 6 5 3 For. Pia. 6 For. Pia.

For. Pia. For. Pia. For. Pia. For.

For. Pia. Uniff. Pia. For. Pia. For.

fa ve der tal' O ra il pa li do noc

6 5 6 2 3 4 6

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hr

Uniff.

chier il pal li do noc chier il pal li do noc

hr.

chier il pal li do nocchier.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth and sixteenth notes, with a 'hr' marking above the first measure. The second staff continues the melody with a 'Uniff.' marking. The third staff is a bass line with a key signature of one flat and a common time signature, featuring a '6' marking. The fourth staff contains the lyrics 'chier il pal li do' and 'noc chier il pal li do' with a 'hr' marking above the first measure. The fifth staff continues the melody with a '6' marking. The sixth staff contains the lyrics 'chier il pal li do' and 'nocchier.' with a 'hr.' marking above the first measure. The seventh staff continues the melody with a '6' marking. The eighth staff is a bass line with a key signature of one flat and a common time signature, featuring a '6' marking. The ninth staff continues the melody with a '6' marking. The tenth staff contains the lyrics 'chier il pal li do' and 'nocchier.' with a '6' marking.

Uniff.

5 7

Pia. For. Pia. For.

Pia. Pia. Uniff.

quando apparir la stel-la ve-de che il torna in vi-ta

Pia. 4/2 6/4 5/3 For. Pia. 4/4 For.

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Pia. *For.* *Pia.* *F.* *P.*
Pia. *For.* *Pia.* *Unif.* *Uniff.*

vede che il tor...na in vita che ne fuoi rai gl' addita il primo suo sentier che ne fuoi

F. *P.* *F.* *Uniff.* *F.*

rai gl' addita il primo suo sentier suo sen_tier.

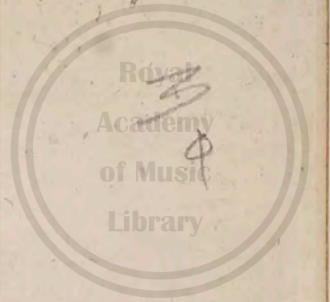
F. *P.* *F.*

6 6b7 4 5 b3 b3 b6 F.

6 5 4 3 6 4 5 3



xx(162369.1)



SEI
ANTIFONE

Composte

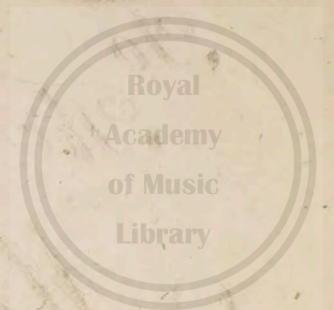
Da

Francesco Barfanti

Op. Quinta.

[C1750]

Right Hon. the Lady Catherine Bouverie



My Lady, I will respectfully be permitted to inform you that I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the purchase of the copy of the opera of the same name. I have the pleasure to inform you that the same has been ordered and will be forwarded to you as soon as it is received. I am, my Lady, very respectfully,
Your obedient servant,
John C. Bouverie

John C. Bouverie
10, St. James's Place, London, W.



To
The Right Hon.^{ble} the Lady Catherine Charteris.
Madam,

Your Ladyship, will very possibly be surprized at the great Liberty I take to inscribe the following Sheets to You; and for which I intreat a thousand pardons: But (Madam) the impulse I felt on the occasion was irresistible: So many are the obligations, by which Your Ladyship, and Your Noble Family have bound me, that it would have argued the highest ingratitude, had I not seiz'd every opportunity, in my power, to express the strong sense I shall ever retain of them.

Besides Your Ladyship (as well as Your Generous Consort) is well known not only to Love, but also greatly to encourage, the polite Arts in general, and Music in particular; there is no Person therefore to whom I could with so much propriety, have dedicated these Anthems, as to Your Ladyship. Sacred Music has formed the delight of the most exquisite Spirits in all Ages; and could these my trifles be so happy as to administer a small degree of pleasure, to a Lady of Your refined taste, it would give the highest satisfaction, to him who begs Leave to subscribe himself, with all possible respect

Madam,
Your Ladyships,

Most Humble,
Most Obliged, and
Most Devoted Servant,
Francis Baxanti.



Mr. Alex
Signora C

Sir Orlando B
Sir Henry B
Henry Bridg
George Bridg
The Honourab
General Broden
George Bridges E
L. A. Brunetti, E
James Beal, E/q
Robert Bell, E/q
Mr. Anthony B
Mr. James Blaq
Mr. Beard
Mr. Bennet, Org
Fenchurch-
Mr. Charles Bur

The Honourable Fr
Charles Cocks, E/q
Daniel Campbell,
Charles Craig, E/q
The Academy of A
and Anchor
Mr. Cook, Master
the Gentlemen o

Sir Hugh Dalrymple
Sir Samuel Daghent
Charles Dalrymple,
Laurence Dundas, E
John Duff, E/q
William Davy, E/q

A

MR. Alexander Aubert
Signora Giorgio Antoniotti

B

Sir Orlando Bridgeman, *Bart.*
Sir Henry Ballandine, *Bart.*
Henry Bridgeman, *Esq;*
George Bridgeman, *Esq;*
The Honourable Dennis Barrington, *Esq;*
General Brudenell
George Bridges Brudenell, *Esq;*
L. A. Brunetti, *Esq;*
James Beal, *Esq;*
Robert Bell, *Esq;*
Mr. Anthony Bertrand,
Mr. James Blaquiére
Mr. Beard
Mr. Bennet, *Organist* of *St.* Dionis Backchurch,
Fenchurch-Street
Mr. Charles Burney

C

The Honourable Francis Charterys, *Esq;*
Charles Cocks, *Esq;*
Daniel Campbell, of Shawfield, *Esq;*
Charles Craig, *Esq;*
The Academy of Antient Musick at the Crown
and Anchor
Mr. Cook, *Master* of the *Choiristers*, and one of
the *Gentlemen* of the *Choir* of Westminster

D

Sir Hugh Dalrymple, of North Barwick, *Bart.*
Sir Samuel Daghenfield, *Bart.*
Charles Dalrymple, *Esq;*
Laurence Dundas, *Esq;*
John Duff, *Esq;*
William Davy, *Esq;*

E

The Right Honourable the Lord Erskine
The Edinburgh Society of Musick, 2 *Sets*

F

The Honourable Archibald Frazier, *Esq;*
Duncan Forbes, *Esq;*
Hugh Forbes, *Esq;*

G

Mr. Henry Guinand

H

The Honourable Alexander Home,
The Honourable Charles Hope Veir, *Esq;*
The Rev. *Mr.* Harper,
William Hall, *Esq;*
Christopher Hill, *Esq;*
John Hawkins, *Esq;*
Richard Hopkins, *Esq;*
Mr. Henry Henn
Mr. Samuel Howard, *Organist* of *St.* Bride's
and of *St.* Clement's-Danes
Mr. John Hebden

L

The Dean and Chapter of Lincoln, 2 *Sets*
John Lockman, *Esq;*
Mr. Laprimaudaye
Mr. E—— L——, *Esq;*
Mr. James Landon
Mr. Charles Lindegren

M

John Martin, *Esq;*
James Martin, *Esq;*
Monsieur Rodrigo Antonio Menezes
John Mc'Kye Rofs, *Esq;*
Mr. James Mattias
Mr. Mello

N

William Nisbet, of Dirleton, *Esq;*
Mr. Nouailles, 2 *Sets*
Dr. Nares, *Organist* and *Composer* to his *Majesty*, and *Master* of the *Children* of his
Majesty's Chapel
The Madrigal's Society in Newgate-Street

O

Mr. James Ofwald

P

John Penn, *Esq;*
Richard Penn, *Esq;*
Robert Price, *Esq;*
John Pringle, *M. D.*

R

Robert Ramsey, *M. D.*

S

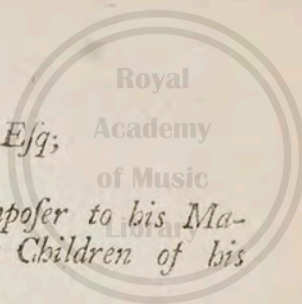
X *Walter* Scott, of Harden, *Esq;*
William Southill, *Esq;*
A—— G—— S——, *Esq;*
George Lewis Scott, *Esq;*
Edward Sedgwick, *Esq;*
Mr. Struman
Mr. Staples
Mr. Savage, *Gentleman* of his *Majesty's Royal*
Chapel, and *Almoner*, &c. of *St.* Paul's
Cathedral

V

Mr. Vannotten
Mr. Richard Vincent, *Senior*

W

Sir William Wiseman, *Bart.*
The Honourable Thomas Walpole
Thomas Wentworth, *Esq;*
Godfrey Wentworth, *Esq;*
Mr. Weidman





William Thomas Jones
John Thomas Jones
John Thomas Jones
John Thomas Jones

John Thomas Jones
John Thomas Jones
John Thomas Jones
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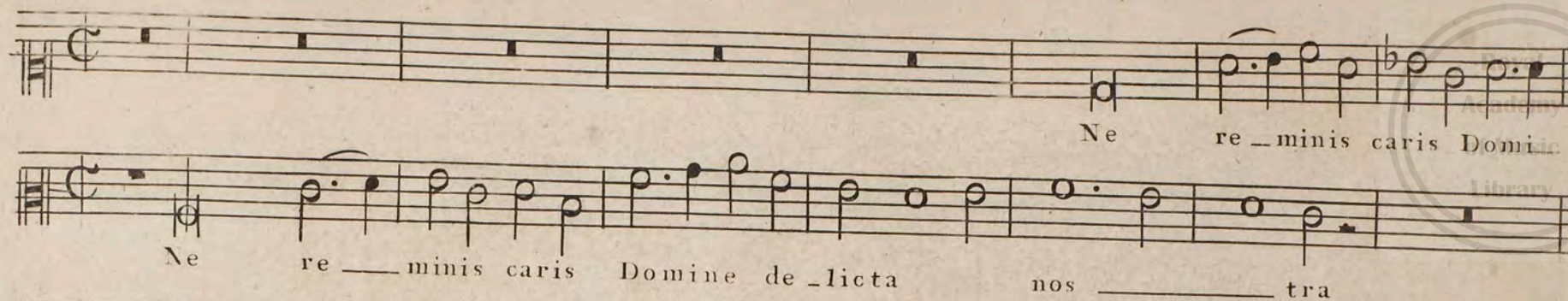
John Thomas Jones
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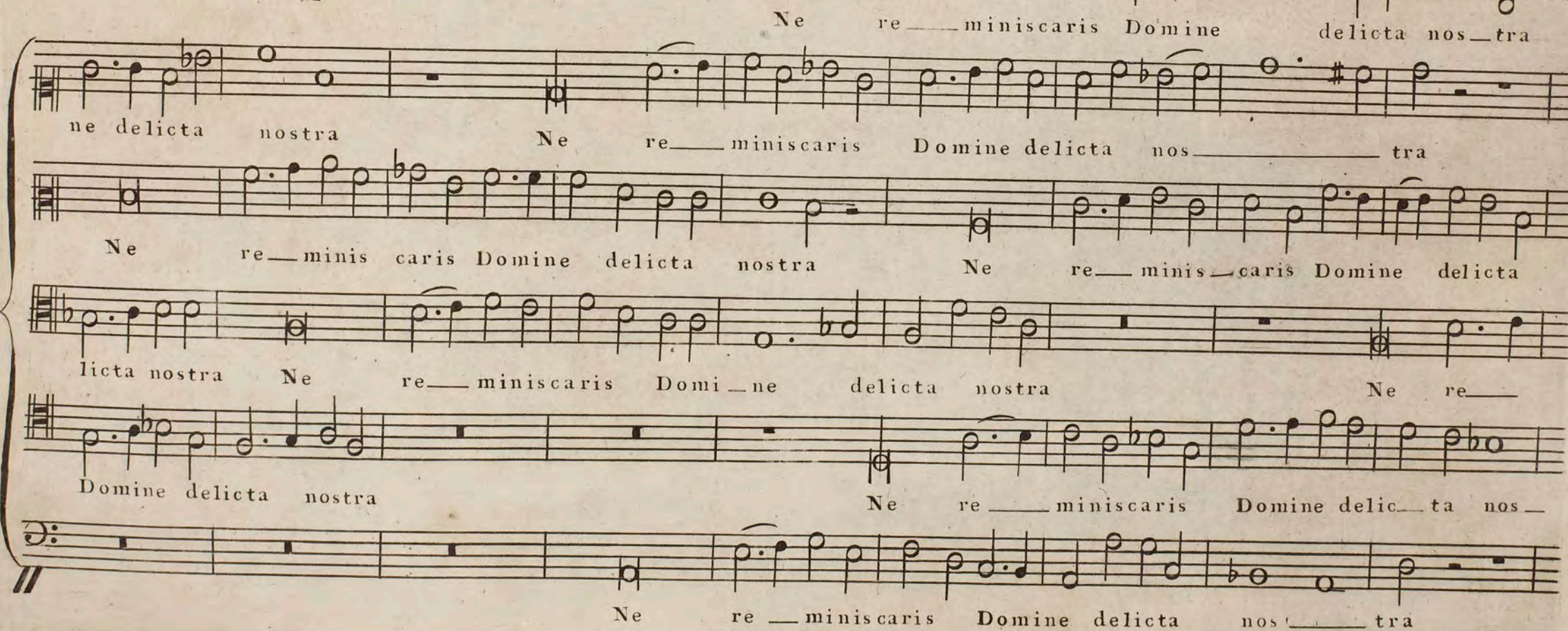
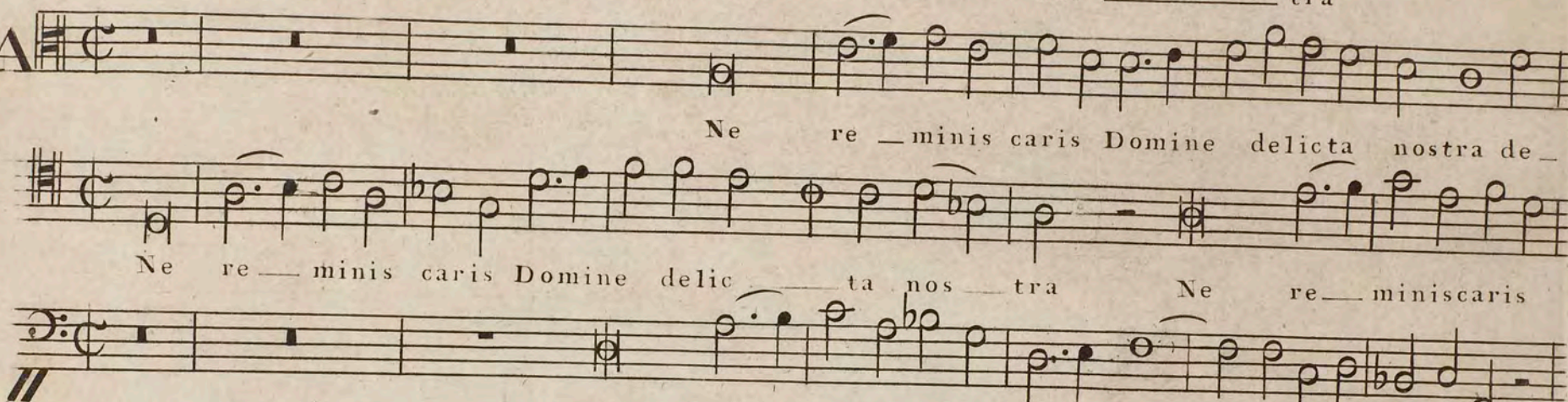
John Thomas Jones
John Thomas Jones
John Thomas Jones
John Thomas Jones

John Thomas Jones
John Thomas Jones
John Thomas Jones
John Thomas Jones



ANTIFONA

I



Ne re-miniscaris Domine delicta nostra Ne re-miniscaris Domine delicta
nos-tra delicta nostra Ne re-miniscaris Domine delicta nostra ne remis-caris Domine de-
miniscaris Domine delicta nostra Ne re-minis-caris Domine delicta nostra Ne
tra Ne re-miniscaris Domine delicta nostra ne remis-ca-ris Domine
Ne re-miniscaris Domine de-lic-ta nostra Ne re-minis-
nostra delicta nos-tra. Vel paren-tum nostro-rum nostrorum
lic-ta nos-tra de-lic-ta nos-tra, Vel paren-tum nostrorum vel paren-tum nos-
re-miniscaris Domine delic-ta nos-tra, Vel paren-tum nostro
delicta nos-tra delicta nos-tra, Vel paren-tum nos-
caris Domine delic-ta nos-tra, Vel

Vel paren tum nostro rum Vel paren tum nostrorum Vel paren tro rum Vel paren tum nos tro rum vel parentum nostrorum vel pa rum nostro rum Vel paren tum nostro rum vel paren tum nostrorum vel paren tro rum vel parentum nostro rum nostro rum Vel paren tum nostrorum paren tum nostrorum vel paren tum nostrorum Vel pa ren tum nostro tum vel paren tum Vel paren tum nostro rum vel pa ren tum nostro ren tum nostrorum Vel pare tum nof tro rum Vel pa ren tum nostro tum nostrorum Vel pa rentum nostro rum Vel pa ren tum nostrorum vel paren tum nof tro rum Vel paren tum nostrorum nostrorum nof tro tum nostrorum Vel paren tum nof trorum nof tro rum nof tro

rum Ne — que vin — dictam fu — mas de peccatis nostris de peccatis

rum Ne — que vin — dictam fu — mas de pecca — tis nostris de pec — ca — tis nostris

Ne — que vindic — tam fu — mas de pecca — tis nostris Ne — que vindic — tam fu —

rum Ne — que vindictam fumas de peccatis nos — tris Ne — que vin —

rum Ne — que vindic — tam fumas de peccatis nos — tris de peccatis

nostris Ne que vin dictam fu — mas de pec — ca — tis nos — tris de pec

Ne — que vindic — tam fu — mas de pecca — tis nos — tris Ne —

— mas de peccatis nostris Ne — que vindic — tam fu — mas de pecca —

dic tam fumas de peccatis nos — tris Ne — que vin — dictam fu — mas de pecca — tis

nos — tris de pecca — tis nos — tri Ne — que vindic — tam fu —

ca-tis nos tris de peccatis nos tris Ne que vin-dic-tam
que vin-dic-tam fumus de peccatis nostris de peccatis nos-tis nos
tis nos tris de pec-ca-tis nos tris Ne que vindic-tam fu-mas de
nostris de peccatis nos tris Ne que vindic-tam fu-mas Ne que vin-
mas Ne que vin-dic-tam fu-mas de pec-catis nostris Ne que vin-
fumus de peccatis nostris de pec-ca-tis nos tris.
tris de pec-ca-tis nos tris.
-peccatis nos tris de pec-ca-tis nos tris.
dic-tam fu-mas de peccatis nostris de pec-ca-tis nos tris.
dictam fumus de peccatis nos tris.

ANTIFONA

II

Psalm 130
Ver. 8.º

Af — perges me Do — mi — ne hyfsopo et mundabor Hyfsopo et mundabor as —

Af — perges me Do — mi — ne hyfsopo et mun

Hyfsopo et mundabor as — perges me hyfsopo et mundabor asperges

Hyfsopo et mundabor hyfsopo et mundabor as — per — ges me asperges me as —

perges me Do — mi — ne hyfsopo et mundabor hyfsopo et munda — bor Af — sperges me Do — mi —

perges me hyfsopo et mundabor as — perges me Domine af — perges me Af — perges

dabor hyfsopo et mundabor et mundabor hyfsopo et mudabor Af — per — ges me Do — mi — ne hyfsopo et mun

me Domine hyfs — sopo hyfsopo et munda — bor Af — perges me Do — mi — ne hyf sopo et mundabor as —

perges me as — perges me Domine Hyf sopo et mundabor hyfsopo et munda — bor hyf

ne hyf sopo et mundabor Hyfsopo et mundabor hyfsopo et mundabor Hyf sopo et mundabor et mudabor

me Domi ne Hyfsopo et mundabor Af per ges me Do mi ne Af per ges

da bor as per ges as per ges me hyfsopo et mundabor Af per ges me Domi

per ges me Af per ges me Domi ne hyfsopo et mundabor hyfsopo et mun dabor

sopo et mundabor Af per ges me Do mi ne hyfsopo et mundabor Af per ges me

per ges me Domi ne hyf sopo et munda bor hyfsopo et mundabor hyfsopo et mun

me Domi ne hyf so po hyfsopo et munda bor hyfsopo et mundabor hyfsopo et munda bor

hyfsopo Hyfsopo et munda bor hyf sopo et munda bor Af per ges me Do mi ne hyf

Af per ges me Do mi ne hyf sopo et mundabor et mun dabor Af per ges me

Domine hyfsopo et mundabor hyf sa po et munda bor af per ges me Af

da — bor Af — perges me Domi — ne Lavabis me et fu —

Af — perges me Domine hyf — sopo et munda — bor

po hyfsopo et munda — bor et mun — dabor et muda — bor La — vabis me

Domine hyfsopo et mun — da — bor yf — sopo et munda — bor La — vabis me et super

perges me Af — perges me Domi — ne hyf sopo et muda — bor lavabis

— per nivem deal — babor Et super ni — vem deal — ba — bor LA vabis me et super

Lavabis me et super nivem deal — babor Lavabis me et super nivem deal — babor Lavabis

— et fu — per nivem deal — ba — bor de — al babor Lavabis me et super nivem fu —

nivem de — al — babor Lavabis me et super ni — ven La — va — bis me et super nivem de — al

me Lavabis me et fu — per nivem deal — ba — bor lavabis me lavabis me et

nivem de al babor, de al ba bor, Et fuper ni vem de al babor, de al babor de al babor.
 me, et fuper ni vem de al babor, de al babor. Et fuper ni vem de al
 per nivem de al babor de al babor. Et fuper ni vem de alba bor, de al
 babor, et fuper ni vem de al babor. Et fuper ni vem de al babor, deal
 fu per nivem deal ba bor de al ba bor Et fuper
 Et fuper ni vem de al ba bor, dealba bor. Et fuper ni vem de al ba
 ba bor, dealba bor. Et fuper ni vem de al ba bor, deal babor.
 ba bor. Et fuper ni vem, et fuper nivem deal babor, deal babor, Et
 babor. Et fuper ni vem de al babor, de al babor, deal ba bor. Et fuper ni vem de al
 ni vem de al babor, de al babor, de al babor. Et fuper ni vem deal ba bor. Et fuper ni

bor, de al ba bor. et super nivem deal babor, deal ba bor.

Et super nivem, et super nivem deal babor, et fu per nivem deal ba bor.

super nivem de a al babor, deal babor, et super ni vem deal ba bor, deal ba bor.

babor, de al ba bor, et super nivem deal ba bor, et super nivem de al bar bor.

vem de al ba bor, de al ba bor, de al ba bor.

ANTIFONA

III

*Seria. Sexta
in Parasceve.*

A gi os, o The os, A

A gi os, o The os. A gi

A gi os, o The os,

A gi os, o The os, a gi

A gi os, o The os, o The

gi - os, o The os. A gi - os o The os A Music

os, o The os, o The os. A gi - os, o The os, a - gi

A gi - os, o The os a - gi - os o The os agi

os, o The os. A gi - os, o The os.

os. A gi - os, o The os, o The os

gi - os, o The os. A gi - os, o The os.

os, o the os. A gi - os, o The os. Sanctus

os, o The os. A gi - os, o The os. Sanctus De -

A gi - os, o The os. Sanctus De - us

A gi - os, o The os. sanc - tus

Sanctus De — us, fanctus fortis, fanctus fortis, fanctus for — tis.

De — us, fanctus for — tis, fanctus for — tis. Agios is — chyros, a —

us, fanctus fortis, fanctus for — tis, fanctus for — tis. A — gi — os ischy —

fanctus fortis, fanctus De — us, fanctus fortis, fanctus for — tis.

fortis, fanctus Deus, fanctus for — tis, Sanctus De — us, fanctus for — tis.

A gi — os is — chyros, is chy — ros, is chy — ros,

— gi — os is chyros, a — gi — os, a — gi — os, a — gi — os is — chy — ros. Agi — os is — chy —

ros, a — gi — os, a — gi — os is — chyros. A — gi — os — is — chy — ros, is

A — gi — os is — chyros, is — chy — ros, a — gi — os is — chy — ros, is — chy — ros.

A — gi — os is — chyros, a — gi — os is — chy — ros. A — gi —

agi—os is—chy—ros, Agios is—chyros, A—gi—os a—thanatos, a—
ros, a—gi—os ischy—ros, A—gios ischy—ros. eley—
chy—ros, agios is—chy—ros, A—gi—os a—tha—na
A—gi—os is—chy—ros, agi—os ischy—ros, eleyson, eley—fon i—
os ischyros, ischy—ros, a—gi—os is chy—ros, is chy—ros. eley—
gi—os a—tha—natos eley fon, eley—fon, eley—fon, eley—fon, eley—fon, A—gi—
fon. A—gi—os a—tha—natos eleyfon, eley—fon imas, A—
tos eley—fon, eley—fon imas, eleyfon, eley—fon. A—gi—os a—tha—natos eley—
mas, e—leyfon i—mas. A—gi—os a—tha—natos eleyfon, eley—fon
fon, eley—fon imas. A—gi—os a—tha—natos eleyfon, eley—fon, eley—fon i—

os a tha natos e le y fon, e le y fon i mas, eley fon, eley fon, eley

gi os a tha natos eley fon, eley fon, eley fon, eley fon i mas, eley fon

fon, eley fon i mas, eley fon, eley fon, eley fon i mas, eley fon, eley fon,

eley fon, A gi os a thanatos eley fon, eley fon

mas. A gi os a thana tos eley fon, eley fon, eley fon, eley

foneley fon. Sanctus, et immorta lis mi fe re re no bis, miferere, miferere no bis,

eley fon, eley fon, eley fon i mas. Sanctus, et immorta

eley fon, eley fon e ley fon i mas. Sanctus, et immortalis miserere

i mas, eley fon, eley fon i mas. Sanctus, et immortalis mife re re nobis, mi

fon i mas. Sanctus, et immortalis mife re re, miserere no bis, mi fe

Sanctus, et immortalis mise — rere, miserere nobis . Sanctus, et immorta — lis mise — rere no — bis .

lis miserere no — bis, mise rere, Sanc — tus, et immortalis miserere, misere — re no — bis .

nobis, misere — re nobis . Sanc — tus, et immortalis miserere, miserere, misere — re nobis .

sere — re nobis . Sanctus, et immortalis mise — rere, Sanctus, et immortalis mise — rere nobis .

rere, mise rere no — bis . Sanctus, et immortalis mise — re — re nobis, Mi —

Mi — se — re — re nobis mi — se — rere no —

Mise — rere nobis, mi serere no — bis, Mi — se — rere no —

Mi — se — re — re nobis, mise — rere, miserere nobis, mise — rere, Mi — se —

Mi — se — re — re no — bis, miserere no — bis, miserere nobis, mise — rere no — bis, miser — re — re no —

serere nobis, mise — re — re nobis, mise — rere, mise rere, mise — rere no — bis, mise — re — re, mise rere

bis, mise re re, mi se re re nobis, Mi se re re nobis, mise

bis, mise re re, Mi se re re nobis, Mi se re re no bis, Mi

re re no bis, mise re re nobis, mise re re no bis, mise re re nobis,

bis, Mi se re re no bis, mise re re, mi se re re nobis, Mi se re re,

no bis, mise re re, mi se re re no bis, mise re re nobis, Mi se re re nobis,

re re, Mi se re re nobis, mise re re no bis.

se re re, Mi se re re, miserere no bis.

Mi se re re nobis, misere re no bis.

nobis, mise re re, Mi se re re no bis.

mise re re no bis.

Royal Academy of Music Library

IV.

Psalm 130.th

Ver. 1.st

17

De pro - fun - dis cla - - - ma - - - ma - - - vi ad te Do -

De pro - fundis cla - - - ma - - - vi ad te Do -

De pro - fundis cla - - - ma - - - - vi, cla - mavi ad te Domine, cla - ma -

De pro - fundis cla - ma - - - - vi, cla - mavi ad te Do - mi - ne, De pro -

De pro -

i ad te Domine, cla - ma - - vi ad te, cla - mavi ad te Domine, De pro - fundis cla - ma - -

cla - mavi ad te Domine, cla - - ma - - vi ad te, cla - mavi ad te, - - - cla - mavi ad te Domine,

ad te, De pro - fundis cla - - ma - - - vi ad te, cla - mavi ad te Do - - mi

vi, cla - mavi ad te, De pro - fundis cla - ma - - - vi, cla - mavi ad te

na - - - vi, cla - mavi ad te Domine, cla - mavi ad te Domine, De pro - fundis cla -

vi, cla - mavi ad te Domine, De profundis cla - mavi ad te Domine, De pro - fundis cla - ma - - - vi ad

De pro - fun - dis cla - - - ma - - - - vi, cla - mavi ad te Do - mine, cla - mavi ad te Do -

ne, cla mavi ad te Domine, De pro - fundis cla - - - ma - - - - vi, cla - mavi ad te

Domine, ad te cla - ma - - vi, ad te Domine, cla - - ma - - vi. cla - mavi ad te Domine, cla -

ma - - - vi, cla - ma - vi ad te Do - mi - - - ne, cla - mavi ad te Domine,

te, De pro - fundis cla - ma - - vi, De profun - dis cla - ma - - - - vi. cla - mavi. cla -

mine, cla - mavi ad te, De profundis cla mavi, cla - mavi ad te, De profundis cla - mavi ad te Domine, cla - - ma - vi ad

Domine, cla - mavi, cla - mavi ad te, ad te Domi - ne, De profundis cla - ma - vi ad te, cla - mavi ad

mavi ad te Domine, cla - mavi ad te Do - mi - ne, cla - ma - vi ad te, De pro - fundis cla -

De pro - fun - dis cla - ma - - - vi ad te, De profundis cla - ma - vi ad te Domi - ne. cla - mavi ad

mavi ad te. Domine Exaudi vocem me - am, E - xau - di vocem, E - xau - di vocem me - am, Do - mine e
 te cla - mavi ad te. Domine Exaudi vo - cem meam, E - xau - di vocem meam, Domine Exaudi vocem me -
 te cla - mavi ad te Do - mi - ne. Domine Exaudi vocem me - am, Do - mine Exau -
 ma - vi ad te Domine. Domine Exaudi vocem me - - - - am, Domine Exaudi
 te cla - mavi ad te Do - mi - ne. Do - mi - ne Exaudi vocem me - - - - am, Domine Exaudi
 xau - di vocem meam, Domine Exaudi vocem meam, Exau - di vocem meam, E - xau - di vocem meam,
 - - - - am. Exaudi vo - cem meam, Do - mine Exaudi vocem me - am, Domine Exaudi vocem me -
 di vocem me - am, Domine Exaudi vo - cem me - - - am, Exau - di vocem meam, Domine E - xau - di vo - cem, E - xau -
 vocem me - am, Domine Exaudi vocem me - - am. E - xau - di vo - cem, vo - cem meam,
 vocem, vo - cem meam, Domine Exaudi vocem me - am, E - xau - di

Domine exaudi vocem meam, E - xau - di vocem meam, Vocem meam, E - xaudi vo - cem meam,
am, E - xau - di vocem meam, Vo - cem me - am, E - xau - di vocem meam,
di vo - cem meam, E - xaudi vo - cem meam, Vo - cem meam, E - xaudi Vo - cem me - am, E -
Do - mine Exau - di vocem me - - - am, E - xau - di Vo - cem meam, Vo - cem E -
vocem meam, Domine Exau - - - di vo - cem meam, Vo - cem meam, E - xau - di Vo - cem me - am, E - xaudi
E - xaudi vocem, E - xaudi vo - cem meam, E - xaudi vocem, vocem me - am, E - xaudi
Exau - di vo - cem, Exaudi vo - cem me - am, Exaudi vo -
xaudi vo - cem, E - xau - di vo - cem meam, E - xau - di vo - cem meam, E - xau - di vo - cem E - xau - di vocem
xaudi vocem, E - xaudi vo - cem, E - xaudi vo - - - - - cem meam, E - xaudi vocem me - - -
vocem me - am, E - xaudi vo - cem me - - am, E - xau - di vo - cem, E - xau - di vo - cem me -

vocem, Exaudi vocem meam, Exaudi vo - cem. Exaudi vo - - - - - cem me - - - - - am.

cem me - am, Exaudi vo - cem, Exaudi vocem me - am, Exaudi vocem me - - - - - am.

meam, Exaudi vocem, Exaudi vocem meam, Exaudi vocem, Exaudi vo - cem me - - - - - am.

am, Exaudi vocem meam, Exaudi vo - cem, Exaudi vo - - - - - cem me - - - - - am.

am, Exaudi vocem, Exaudi vocem me - am, Exaudi vocem me - - - - - am.

ANTIFONA

V.

*Psalm 148.th*Ver. 1.st e 2.^o

Lauda Je - ru - sa - lem Do - mi - - - - - num, Lau - da Deum tuum Sion, Lauda

Lauda Je - ru - sa - lem Do - mi - num, Lauda Deum tuum Sion, Lauda Deum tuum Si - - - - - on.

Lauda Je - ru - sa - lem Do - mi - num,

ru-salem Do-mi-num, Lau-da Deum tuum Sion, Lauda Deum tuum Si-on. Lauda, Lauda Deum Lauda Deum Deum tuum Si-on. Lau-da Je-ru-salem Do-mi-num, Lauda, Lauda Deum Lauda Lauda Deum, Lauda, Lauda Deum tuum Si-on. Lauda Deum tuum Sion, Lauda Deum tuum Si-on, Lauda Deum tuum Sion, Lauda Deum tuum Sion, Lauda Je-ru-salem Do-mi-num, Lau-da Deum tuum Sion, Lau-da Deum tuum Sion, Lauda Deum, Lauda, Lauda Deum tuum Si-on. Lauda Je-ru-salem Do-mi-num, Lauda Deum, Lau-da Deum, Lauda Si-on, Lauda Deum tuum Sion, Lauda Deum tuum Sion, Lauda Deum tuum Si-on, Lauda Je-ru-salem Do-mi-num, Lauda Je-ru-salem Do-mi-num, Lau-da Deum tuum Si-on, Lauda Deum tuum, Lauda Deum tuum Si-on, Lauda Deum tuum Sion, Lauda Deum tuum Si-on, Lauda Je-ru-salem Do-mi-num, Lauda

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Deum tuum Si - on, Lauda Deum, Lauda Deum tuum Si - on, Lau - da Deum, Lauda Deum tuum Sion. Lauda De -

Deum tuum Si - - on, Lauda, Lauda Deum tuum Si - - on. Lauda De - - um tuum Si - on,

num, Lauda Deum tuum Sion, Lau - da De - - - um, Lauda Deum tuum Sion, Lauda De - - um

on. Lau - da De - - - um, Lauda De - - - um tuum, Lauda Je -

Deum tuum Si - - - on, Lauda De - - - um tuum Sion.

um tuum Si - on, Lauda Deum, Lauda Deum, Lauda Je - ru - sa - lem Do - mi - num, Lauda Deum tuum Si - on, Lauda

Deum tuum Si - - on. Lauda Deum, Lauda Deum, Lauda Je - ru - sa - lem Do - mi - num, Lauda Deum tuum

tuum, Lauda Deum, Lauda Deum tuum Si - on. Lau - da Deum, Lauda Je -

ru - sa - lem Do - mi - num, Lauda Deum, Lauda Deum tuum Si - on, Lauda Deum tuum Si - on.

Lauda Je - ru - sa - lem Do - mi - num, Lau - da De - um, Lauda Deum tuum Si - on. Lauda De - - um tuum Sion.

Deum tuum Si - on, Lauda Je - ru salem Do - mi - num, Lauda Deum, Lauda Deum, Lauda Deum tuum Si -

Sion, Lauda Deum tuum Si - on, Lauda Deum tuum Si - on. Quo - ni -

ru - salem Do - mi - num, Lauda Deum tu - um Si - on, Lauda Deum tuum Si - on. Quo - ni - am,

Lauda Je - ru salem Do - mi - num, Lauda Deum tuum Sion, Lauda Deum tuum Si - on, Lauda Deum, Lauda Deum tuum Sion, Lauda Deum tuum

Lau - da Deum tuum Si - on. Lauda Deum tuum Si - on, Lau - da Deum tuum Si - on.

on. Quo - ni - am confor - ta - vit feras por - ta - rum tua - rum, Quo - ni - am

am confor - ta - vit feras portarum tuarum portarum tua - rum Quo - ni - am confor - ta - vit feras por -

Quo - ni - am confor - ta - vit fe - ras por - ta - rum tua - rum, por - ta - rum tua - rum, Quo - ni -

Sion. Quo - ni - am confor - ta - vit feras portarum tua - rum por -

Quo - ni - am confor - ta - vit feras portarum tua - rum, Quo - ni - am confor - ta - vit fe - ras portarum tu.

Quo - ni - am confor-tavit feras porta-rum tu - a - rum, portarum tu - a - - rum, confor - - - ta - - - - vit, Quo - ni - am confor - ta - vit fe - ras por - tarum tu - a - - rum, Quo - ni - am confor - ta - vit

am, Quo - ni - am confor - ta - vit, Quo - ni - am confor - ta - vit fe - ras por - tarum tu - a - rum, tu - ta - rum tu - a - - rum, Quo - ni - am confor - ta - vit feras por - tarum tu - a - - rum. Quo - ni - am confor - ta - vit fe - ras por - ta - rum tu - a - - rum, Quo - ni - am confor - ta - vit fe - ras por - ta - rum tu - a - - rum, Et bene - di - xit fi - li - is tu - is in te, Et feras porta - rum tu - a - - rum, Et be - ne - di - xit fi - li - is tu - is in te, Quo - ni - a - rum, Et be - ne - di - xit fi - li - is Et be - ne - di - xit fi - li - is am confor - ta - vit feras por - ta - rum tu - a - - rum, Et be - ne - dixit fi - li - is tu - is in te, fe - ras porta - rum tu - a - rum, porta - rum tu - a - - rum. Et be - ne - di - xit fi - li - is tu - - is in te,

be-ne-di-xit fi-li-is tu-is in te, Et be-ne-di-xit fi-li-is tu-is in
am confor-ta-vit feras portarum tu-a-rum, Quo-ni-am confor-ta-vit fe-ras por-ta-rum tu-a-rum, Et be-ne-
tu-is in te, Et be-ne-di-xit, Et be-ne-di-xit fi-li-is tu-is in te,
Et be-ne-di-xit, Et be-ne-di-xit fi-li-is tu-is in te, Et
Quo-ni-am confor-ta-vit fe-ras por-ta-rum tu-a-rum, Et be-ne-di-xit fi-li-is
te, Et be-ne-di-xit fi-li-is tu-is in te.
dixit fi-li-is Et be-ne-di-xit fi-li-is tu-is in te.
Et be-ne-dixit fi-li-is tu-is in te.
be-ne-di-xit fi-li-is tu-is in te in te,
tu-is in te, Et be-ne-di-xit fi-li-is tu-is in te.

ANTIFONA

VI

*Tertia sexta in
Parasceve*

In ter i ni quos pro je ce runt me, Pro je ce runt
Pro je ce runt me, pro je ce
In ter i ni quos,
In ter i ni quos pro je ce runt me, pro je
In ter i ni quos Pro
me, Pro je ce runt me, In ter i ni
runt me, In ter i ni quos Pro
Pro je ce runt me, Pro je ce runt
ce runt me, In ter i ni quos, In ter i ni quos pro je ce runt me.
je ce runt me, Pro je ce runt me, Pro je ce runt In
quos pro je ce runt me, pro je ce runt me, In ter i ni

je ce runt me, Pro je ce runt me. In ter i ni quos Pro
me, Pro je ce runt, pro je ce runt me, pro je ce runt me, Pro
In ter i ni quos Pro je ce runt me, In
Pro je ce runt me, In ter i ni quos pro je ce
ter i ni quos Pro je ce runt me, pro je ce runt
quos proje ce runt me, pro je ce runt me, pro je ce
je ce runt me, Pro je ce runt me. In ter i ni
je ce runt me. In ter i ni quos Pro je ce runt me, Pro
ter i ni quos pro je ce runt me, Pro je ce runt me.
runt me, pro je ce runt, proje ce runt me. In ter i ni quos proje
me, pro jece runt, proje ce runt me. In ter i ni quos proje ce runt me. In
runt me, pro je ce runt me, proje ce runt me, Pro je ce runt me.

quos Pro-je-ce-runt me, Et non pe-per-ce-runt A-ni-mæ me æ,

Pro-je-ce-runt me, Pro-je-ce-runt me, In-ter i-ni quos pro-je-ce-

pro-je-ce-runt me, pro-je-ce-runt me, Pro-je-ce-runt me, pro-je-ce-runt

ce-runt me, Pro-je-ce-runt me, pro-je-ce-runt me, pro-je-ce-runt me, a

ter i-ni quos Pro-je-ce-runt me, pro-je-ce-runt me, Et non

In-ter i-ni quos pro-je-ce-runt me, Et non pe-per-

a-ni-mæ me æ, Et non pe-per-ce-runt ani-mæ me æ,

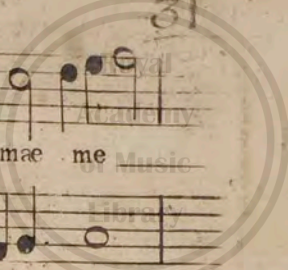
runt me, Et non pe-per-ce-runt a-ni-mæ me æ, a-ni-mæ me æ,

me. a-ni-mæ me æ, a-ni-mæ me æ, a-ni-mæ, a-ni-mæ, Et non pe-per-ce-runt

ni-mæ me æ, a-ni-mæ me æ, Et non pe-per-ce-runt a-ni-mæ me æ, Et

pe-per-ce-runt A-ni-mæ me æ, a-ni-mæ me æ, ani-mæ. me æ, a-ni-mæ me

ce-runt A-ni-mæ me æ, a-ni-mæ me æ, Et non pe-per-ce-runt a-ni-mæ



æ, a - ni - mæ, a - ni - mæ me æ, a - ni - mæ, Et non pe - per - ce - runt a - ni mæ me

A - ni mæ me æ, a - ni - mæ, a - ni - mæ me æ, a - ni - mæ

a - ni - mæ me æ, a - ni mæ me æ, a - ni - mæ, a - ni mæ me æ, a - ni - mæ

me æ, a - ni - mæ me æ, a - ni - mæ me æ, a - ni mæ me æ, a - ni mæ, a -

æ, a - ni - mæ me æ, a - ni - mæ, a - ni - mæ, a - ni - mæ me æ, a - ni - mæ me æ,

æ, a - ni mæ me æ, a - ni mæ me æ, a - ni mæ me æ, a - ni mæ me

æ, a - ni mæ me æ, a - ni mæ me æ, A - ni mæ me æ, a

me æ, a - ni mæ, a - ni mæ me æ, a - ni - mæ me æ, A - ni mæ me æ, a

a - ni mæ, a - ni - mæ me æ, A - ni mæ me æ, a - ni mæ me æ,

ni mæ me æ, a - ni - mæ me æ, A - ni mæ me æ, a - ni mæ, a - ni - mæ me

a - ni mæ me æ, a - ni - mæ me æ, a - ni mæ me æ, A - ni mæ me

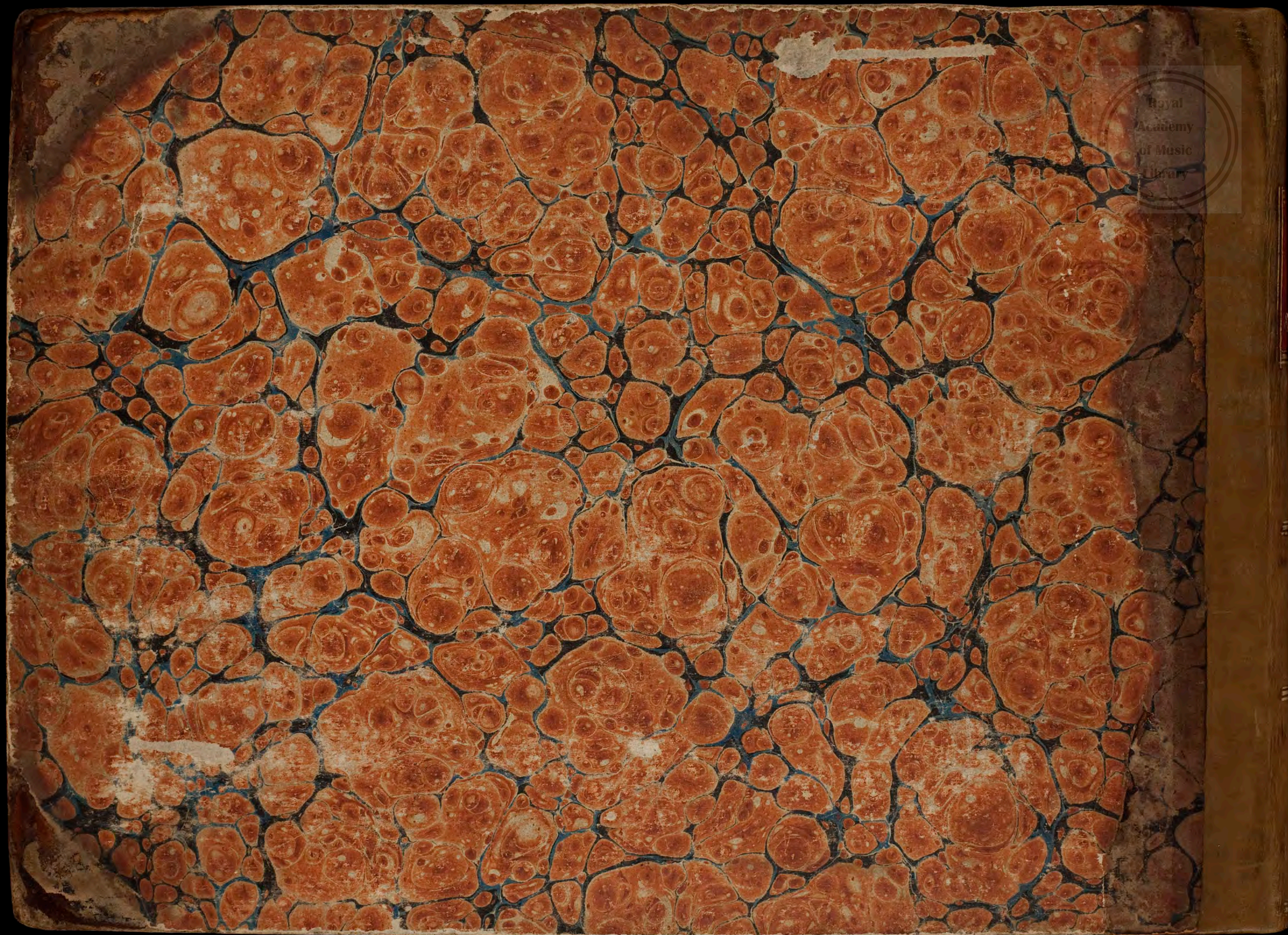
æ, a - ni - mæ me æ, a - ni mæ me æ, a - ni mæ, A - ni mæ me

Handwritten musical notation on the left edge of the left page, including lyrics: a, me a, a ni me, a ni, a ni, a ni.









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